

New Mission News

COMFORTING THE AFFLICTED AND AFFLICTING THE COMFORTABLE SINCE 1980 • MARCH 2001



Calla McDaniel, June Albert and Pat Stanley contestants for Mission Merchants Centennial Queen 1950



CARNAVAL IN CHAOS

Why is the Mission's flamboyant street fair leaving the community?

by David Mauroff

Carnaval has been winding through the Mission since 1979. The parade and street festival are the largest celebrations in the neighborhood, with hundreds of thousands of attendees each year. The festival of food, wares, entertainers and revelers along Harrison Street is the only remaining street fair in the Mission; without it the Mission is the only high-profile neighborhood in San Francisco without one.

At the same time, it is an expensive event that has been losing money, in part due to the fact that all festivities are free to

the public. It takes a substantial amount of money to coordinate an event that includes hundreds of performers, thousands of attendees, a street festival and elaborate parade.

Mission Neighborhood Centers (MNC) owns the rights to the name SF Carnaval and is the fiscal sponsor for the event. The Mission Economic and Cultural Association (MECA) has had a long-standing contractual agreement with MNC to produce the event. The contract ran out last year and MECA has been hired to produce Carnaval 2001 on a one-time basis. Criticism from both sides has marred this

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Concern over plans for Sutter Health affiliation with St. Luke's Hospital

Hospital and critics disagree about possibility of service cut backs

by Joe Donohoe

St. Luke's Hospital, one of the last two independent hospitals in the City, is soon to be an affiliate of one of the biggest HMOs in Northern California. Sutter Health, a Sacramento based non-profit health corporation, was one of several agencies approached by the St. Luke's Board of Directors in 1996-97 to form an affiliation. Last year plans were finalized to consummate the deal, which would make the hospital at Cesar Chavez and Guerrero the 30th hospital in the Sutter organization.

Critics fear that the venture will lead to understaffing, loss of community voice in how the hospital is run, loss of services and reduction or elimination of care for uninsured patients. The hospital itself has argued that financial hardships and uncertainty have necessitated a big partnership.

Fred Savey, a researcher for SEIU Local 250, the healthcare workers' union, argued the union's position against the merger. "Sutter is a \$3 billion a year HMO. It has 29 hospitals and 30,000 employees. We're in an era when local hospitals run by and for the community are on their way out and are being replaced by corporate for-profit health care. This translates to reduced care for the poor and uninsured, diminished services and decrease in local control of community hospitals."

Savey also indicated that health care worker job security becomes compromised in large HMOs which base their decisions on the bottom line and not on quality of healthcare or on retaining reliable, trained employees. Savey pointed out that the San Francisco Health Commission has determined that the merger would be detrimental to people living in the area and said that St. Luke's affiliation with Sutter would produce a number of unfortunate effects. "St. Luke's provides a safety net to the city's healthcare system. Without it, more uninsured people will be pushed into the already overwhelmed General Hospital."

Sutter's troubles

Savey and the Emergency Coalition for Public Health, a volunteer organization made up of healthcare workers, patients and doctors, have documented some of the problems Sutter has run into across Northern California. Most alarming to the critics of the merger has been the elimination of essential services at member hospitals. In 1997 the lack of a weekend neurologist on-site at Marin General Hospital led to a law suit filed by the Marin Healthcare District against Sutter for renegeing on promises that healthcare wouldn't be compromised.

One of the incidents that precipitated the suit happened when a car wreck victim

Continued on Page 5

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To the Egress

First Person

My name is Aaron Noble. My house, sometimes called Clarion Hall, is getting evicted from its lot to make way for condos, and all of its people and history with it. It's a warehouse with entrances on Clarion alley and 17th Street. It was built as an industrial laundry in 1907, after the 1906 earthquake and fires evicted the one before it. I've heard that a lot of those fires were set by landlords to collect insurance and Federal relief funds.

Anyway, the Mission Laundry Company steam-cleaned the uniforms for the downtown hotels until the late 50's when John Burman retired from the business and sold the building to Harry Loebenstein. The cleaning equipment was sold to a Laundry across the street at 3388 17th, which operated until just a couple years ago when it coincidentally burned down just before it was to be demolished. This transferred the demolition costs from the developer to the taxpayers, and evicted some people in the adjacent apartments. Harry got an insurance payoff for heat damage to our building and never fixed the damage, so the fire was great for all the owners. There are some fake live/work lofts where the second laundry used to be.

Harry had lived around the corner in the 1940's, in the Anglo Apartments at 2161 Mission. The neighborhood was a mix of recent European immigrants and had a lot of furniture stores and Italian restaurants, like the world-famous Cigar Box at 18th and Mission. Original Joe worked there before he started his own place.

By the early sixties, the Latino and Bohemian populations that defined the neighborhood until the end of the 20th century had started moving in. In 1963, after a woodshop tenant went bankrupt, Harry rented the building to a theatrical company. When I asked him about this group he told me he hated to think about them and didn't want to remember their name.

My research suggests that the space was rented by the Cockettes, a seminal queer drag troupe, the predecessors of the Angels of Light and godmothers of the whole tradition of radical queer cabaret from the Sisters of Perpetual Indulgence to Klubstitute. If anyone can confirm their tenancy I'd like to hear from you. In any case, Clarion Hall has been a center of cultural production ever since, with generation following generation.

Until 1968 the whole building was one big space. Steven Arnold lived here and made experimental films. Avant-garde screenings and musical performances were staged. Terry Riley performed here. In '68 the building was divided into four live/work studios. Tim Barrett from the early new-wave band No Sisters lived here in the seventies. The muralist Mike Mosher lived in my space from '81 to '84. Jacob Holdt, the brilliant Danish photographer, stayed at Mike's and put together his coruscating slide show on class inequality called American Pictures, which toured all over Europe and became a book that I discovered at ThriftTown shortly after I moved here.

Local sculptor Charles Spaeth ran a

rubber jewelry sweatshop called Webwear on the 17th street side which employed several important local artists including Marshall Weber, cofounder of Artist's Television Access, and stencil artist Scott Williams. The M.E.T.A.L. mural-sculpture downtown which commemorates the 1934 General Strike was planned in Horace Washington's space. Lise Swenson, early director of ATA and now founding director of TILT (Teaching Intermedia Literacy Tools) moved in here in 1986 and I joined her two years later, followed by an experimental filmmaker from Ireland, Julie Murray. This is just to name a few.

In the early '90's the New Mission News cartoonist, Rigo, moved in, and we started talking about painting murals on Clarion Alley. When Michael O'Connor, whose family owns Harrington's furniture on 17th and Valencia, independently had



Aaron Noble

Photo by Gary Stenger

the same idea the Clarion Alley Mural Project took off. Naturally, Clarion Hall has been CAMP's headquarters from the

beginning. Without Clarion Hall there would probably never have been any murals or block parties on Clarion Alley.

Continued on page 7

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4. NOB HILL (CHICKEN) Chicken, Mushrooms, Sun Dried Tomatoes, Onions	11.75	15.75	17.35
5. MISSION BELL (MEXICAN) Ground Beef, Onions, Fresh Tomatoes, Black Olives, Jalapenos	13.45	16.75	18.65
6. PACIFIC HEIGHTS (ALL MEAT) Ham, Beef, Pepperoni, Canadian Bacon, Sausage, Salami	13.50	16.85	19.95
7. SAN FRANCISCO Artichoke Hearts, Fresh Tomatoes, Garlic, Sausage	10.85	13.45	17.10
8. HAWAIIAN SPECIAL Canadian Bacon, Pineapple	9.95	12.90	14.10
9. ATHENS BY NIGHT (GREEK) Spinach, Feta Cheese, Black Olives, Pesto, Basil	12.10	14.75	17.10
10. VALENCIA SPECIAL Artichoke Hearts, Sun-Dried Tomatoes, Garlic, Black Olives, Zucchini	11.85	13.85	15.85

PIZZAS

PLAIN CHEESE	7.95	9.95	12.05
1 TOPPING	8.75	11.15	13.35
2 TOPPINGS	9.85	12.35	14.80
3 TOPPINGS	10.55	13.55	16.25
EACH ADDITIONAL TOPPING	.70	1.00	1.40

TOPPINGS

Salami • Pepperoni • Sausage • Ground Beef • Ham • Canadian Bacon
Olives • Garlic • Zucchini • Fresh Spinach • Fresh Tomato • Onion • Pesto
Baby Clams • Chicken • Anchovies • Shrimp • Feta Cheese • Bell Peppers
Mushroom • Roasted Red Bell Peppers • Jalapeno • Pineapple • Artichoke

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FETTUCCHINI PESTO	8.75
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RISOTTO-DE CARNE Steak strips with mushrooms, onion & herbs in rice	8.20
SEAFOOD RISOTTO	8.85

Carnaval

Continued from page 1

relationship, and many claim that the overall event is in decline.

Leaving the Mission Behind

Questions about fiscal accountability, lack of publicity, funding for artists, parade gaps, marketing, overhead costs and overall quality abound. The response and blame varies according to each respondent. Fingers are pointed at both MECA and MNS, though both agencies share the desire to keep the Carnaval Street Festival in the Mission. Many residents, participants, vendors, merchants would also like to see it stay in the community.

MECA made the ultimate decision to move the Carnaval Street Festival to the Civic Center this year. According to Patricia Aguayo, Executive Director of MECA, they have no other alternative. "The event itself has had huge losses because we never charged. The decision to move the festival to Civic Center is a positive and smart decision that will benefit MECA, the City and performers." The parade will have the same route through the Mission. "There have been complaints that the events haven't been high quality. How do you gauge that when thousands and thousands of people attend," says Aguayo.

By making the move to Civic Center, MECA is able to control entrances by gating the event. This year they plan to charge \$5.00 for participants to enter the festival, bringing in revenue to offset costs. According to Aguayo, "Civic Center is not an ideal location. It is the only place where we can have a gated event, partly because no one lives there every day. San Francisco is limited in places where you can have a gated, public event."

Sam Ruiz, Executive Director of the Mission Neighborhood Centers, claims that parade watchers will be discouraged from attending the festival. "A downtown festival is not the answer. The parade stops at 17th & Mission, and people will not be willing to walk or ride BART or MUNI to the Civic Center."

Both Aguayo and Ruiz agree that gating the event at its current Harrison Street locale isn't realistic due to the number of gates, crowd control and security concerns. They also agree that a gated event will help raise more money. Aguayo counters, "Some things can stay the same and others should change. Keeping the event in the Mission isn't practical. The Civic Center is not ideal, but it is the only gated area with good access to transportation."

Many Mission residents are disappointed that a celebration they have enjoyed since their childhood is being

moved out of their neighborhood. People hang out their windows and line the streets, strolling the few blocks to the festival once the parade has passed.

At the same time, MECA has felt pressure from residents along Harrison Street. According to Aguayo, "When the street festival started, Harrison Street wasn't as residential. Businesses and residents haven't been happy. Although, we aren't moving just because they're unhappy, but because it's practical." Aguayo is hopeful about the move. "The Latino Summer Fiesta used to be held in Garfield Park and is now at the Civic Center. That transition has been very positive."

Possible Solutions

Jose Najar, owner of the Andora Inn and former President of the Mission Merchants Association, thinks that the bar and restaurant owners will feel the impact of the move as they are usually packed for the entire Carnaval weekend. He suggests, "Why not look at a way the event can be held on 24th Street? Their merchants have been trying to revitalize the 24th Street commercial corridor and the Carnaval Street Festival would help."

Ruiz offers a suggestion for the funding issue. "A long time ago Carnaval planners decided not to accept tobacco money. Why not approach the state for money that is available through anti-tobacco funds instead of making the public pay?"

He continues, "Cinco de Mayo has almost disappeared in the Mission. Businesses like Wells Fargo used to invest in that celebration when it was here. Why not use funding that already exists and reallocate a percentage to Carnaval?"

Next year the production of Carnaval is going out to bid, with a review board comprised of neighborhood representatives, MNC staff and artists overseeing the process. From our perspective that's fine," says Aguayo. "In the past, we have assumed full liability for the event and lost money. We paid all the bills and also had to pay MNC."

Oversight and Accountability

In April of 1999, the Bay Area Carnaval Artist's Association (BACAA) wrote a letter to the Mayor. BACAA represents 12 contingents, a collection of seasoned participants that include past grand prizewinners. Some of the groups include Aquarela, Samba do Coracao, Mas Makers Massive, A Waking Dream and Renacer Folklorico Bolivia.

According to one performer, "Artists aren't really valued; it's just assumed they will always be there. Because of the disagreements between MNC and MECA, the

performers were being overlooked." In addition to other concerns, some of the artists were feeling left out of the process and unsupported.

The Mayor's Office of Neighborhood Services formed a committee to evaluate Carnaval. Initially, MECA, MNS, BACAA and others were involved. Soon after, MECA dropped out of the process. Ruiz states, "They refused to be involved, claiming that they were sick and tired of justifying their actions to everyone and didn't want to be criticized."

An eight-month evaluation and planning period yielded 90 responses from Carnaval supporters. A report was compiled with the support of San Francisco State. The general consensus was that Carnaval had seen better days. Respondents were concerned that Carnaval was going downhill because it wasn't organized enough.

It was decided to put the production of Carnaval out to bid. According to Lisa Gutierrez, Mayor's liaison to the Mission District, "Our goal is to make sure that the next producer has plans to acquire and distribute funds. Some performers spend more than \$30,000 for Carnaval, including rehearsal space, musicians, truck, costumes and floats." The Mayor's Office of Neighborhood Services is trying to create criteria for the new production company so they will address what artists feel is most important, including keeping the event in the Mission.

Caught in the middle

According to Mary Dollar of Samba do Coracao, "I think that the artists perform miracles without any support, financial or otherwise." The consensus of BACAA is that Carnaval has seen a dramatic decline since 1995. In contrast, another performing group feels that the last three years have been phenomenal. According to Dan Ransom from the CheapSkates contingent, "Our group has participated in almost every major festival or event in the Bay Area, and Carnaval is as well or better run than any other event."

He feels it shouldn't be MECA's job to fund every participant. He acknowledges that there should be a way for artists to get compensation, but asks, "Is it the purpose of MECA or MNS to come up with \$10,000 or \$20,000 per group for 50 groups?"

When speaking with performers, one point is very clear: there are no disputes between artists. They learn from each other and agree that it would be sad if the Carnaval celebration should be crippled

because of differences between MNC and MECA. They all take pride in their performances, and welcome the opportunity to enjoy the cultural diversity and fun of Carnaval as a community of artists.

Fiscal Response

MECA has tried to give money to the contingents. "If we're losing money due to the high cost of production, where do we get the money to give them? How can we continue to pay MNC when the contingents are angry, and why didn't they split the money with the performers?" This year MECA has a new revenue-sharing approach. Aguayo has proposed the following: "The admission at the gate will be \$5.00. Performing contingents will be given 100 to 200 tickets each, and they can keep the proceeds from all tickets they sell. They can make up to \$1000."

She continues, "For those that have donated time and energy to the event, we are going to give them a chance to raise money by selling articles at the Festival. They will be given free space to sell T-shirts, CD's and other wares related to their group."

For performers, Carnaval is a six-month project. Many artists have to do fundraising events and then draw upon their personal finances. As much as all the groups in BACAA love to perform in Carnaval, some have made the decision not to perform. According to a BACAA representative, "Selling tickets is a lot of work. We already do extensive fundraising and that is not the solution. It puts an additional burden on the contingents that already have the burden of producing a performance." Participants also bring up the fact that they're used to prizes and scholarships, but that even that kind of monetary support has dwindled, including some assurances that fell through.

At one point, MECA offered BACAA two seats on the Board, but they "didn't feel like anything would change since promises were made and broken in the past." The evaluation committee formed by the Mayor's Office plans on soliciting funds through Grants for the Arts so that performers can apply for financial support through the new production company starting in 2002.

Divided Opinions

Conflicting issues and a difference of opinions are not unusual for the Mission. Ruiz contends, "Let people enjoy the parade and festival and get a feel for the diverse artistic values Carnaval represents in our community."

"Carnaval is a San Francisco event, not just a Mission event. It is called SF Carnaval, after all. Approximately 50% of the attendees are not from the immediate San Francisco area," says Aguayo. Ransom says, "MECA's heart and soul is in Carnaval. Marcus Gordon (MECA Artistic Director) is one of the people who started the event 21 or 22 years ago and he has always participated in Carnaval. MECA has held back from moving Carnaval to the Civic Center to keep it in the community."

As one artist from BACAA said, "We have to hope that things will get better. In the future, we feel that we can do something as a team to make this event worthwhile. We really feel the event should stay in the Mission. It celebrates the community and if you take it out, it's not the same event anymore."

The Carnaval street festival has been held at Civic Center in the past, and this year could join those celebrations as an anomaly. This year could also go down in history as the last time MECA produced Carnaval. Regardless of the outcome, it is incumbent upon MNS and next year's producer to take all of these matters into account, and to deliver an event that remains true to its Mission District roots while providing support for the performers that amaze and delight all who attend.

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St. Luke's/ Sutter

Continued from page 1

suffering from head trauma had to be airlifted to Santa Rosa from the Marin hospital and died en route. This was because there was no one qualified to treat her on location at Marin General.

Sutter has run into litigation problems in San Francisco as well. Both Ralph K. Davies Medical Center and St. Luke's sued Sutter for monopolistic practices in the last year (the HMO owns one third of San Francisco's hospital beds). St. Luke's action was also based on the fact that doctors from California Pacific Medical Center, a Sutter hospital, were contractually obligated not to refer patients to St. Luke's. Allowing affiliation with both hospitals was part of Sutter's settlement.

Michael Lyon of the Emergency Coalition said that for-profit health care, such as that which Sutter offers, can only hurt charity health care. "Sutter is a non-profit on paper only. They have profit-making components they funnel money into." St. Luke's currently does from 3 to 4 percent charity work with an \$80 million budget while, according to Local 250, Sutter only spent 0.6 percent of its revenue on charity in 1998.

Lyon couldn't name any specific services he thought might be endangered. "Pediatrics and obstetrics would probably remain but CRI, CAT, MRI, those kinds of testing facilities may become compromised, especially for uninsured patients and especially if St. Luke's services were consolidated with another Sutter hospital in the city." When Sutter took over Marin General and Novato General Hospitals the maternity unit at Novato was relocated to Marin General as part of consolidation.

Nora Roman, also of the Emergency Coalition, said that she felt the best solution for the hospital to pursue in order not to harm the community was for St Luke's to pursue an affiliation with the City. Either the City should take over St. Luke's or public money should underwrite its continued existence if profits are lacking.

Jack Fries, CEO and President of St. Luke's, defended the Board of Directors' decision to go with Sutter, emphasizing economic necessity. "We've been here for 130 years we want to be here for another 130 years. Sutter builds hospitals and keeps them going." Fries said that in 1996 St. Luke's came to the conclusion that they could not remain a stand-alone hospital. A number of RFPs were sent out to Sutter and other HMOs as well as to the City of San Francisco. Sutter, Fries said, made the best offer.

A strong contract
"The City couldn't guarantee that we would remain an acute care hospital and not become a nursing facility like Laguna Honda. There's that not to mention we've been competitors with SF General for 127 years and if we affiliated with the City we would have to compete with them for General's \$60 million a year budget." Fries further said that Sutter meets their obligations and that their Board of Directors were a very responsive group. Fries denied that charity services would be eliminated or reduced or that local control of the hospital would be lost.

"We have a very strong affiliation contract as part of Sutter's out of court settlement with us. We have a number of significant clauses some of which guarantee that charity care will remain at 'historical levels' which means what it has been over the past five years or 4 percent of our revenues."

For Nora Roman of the Emergency Coalition that is not enough. She believes that the Board of Supervisors needs to write into law that any non-profit health-care provider in the City needs to guarantee that at least 3 percent of their revenues will be dedicated to charity work or else loose their non-profit status. In addition to the Health Commission the Board of Supervisors has expressed concern over the affiliation but so far there has been no word about any new laws. St. Luke's is scheduled to affiliate with Sutter Health in June.



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Emergency Mission Zoning Controls

The Mission takes planning into its own hands

With the organizing done in the past year by the Mission Anti-Displacement Coalition (MAC), the Mission District has become a center for developing strategies to challenge the excesses of the most recent "economic boom."

Among the key demands put forth by MAC is a community planning process to enable those who live and work in the Mission District to have a voice in what happens in the neighborhood. Since such a process can take months or even years, emergency interim zoning controls are being proposed to temporarily halt further development and displacement in the neighborhood until a community-initiated plan can be developed.

An interim control is a temporary hold designed to allow time for this planning process and for the adoption of appropriate legislation. Once adopted by the Board of Supervisors, these controls would regulate certain uses of the area bounded by Guerrero Street, Cesar Chavez, Potrero Avenue and the Central Freeway.

Additionally, controls are needed on the Northeast Mission Industrial Zone and the Mission District's commercial corridors, Valencia Street, 24th Street, and Mission Street.

Years of Harmful Development

The negative impact of the most recent wave of reckless real estate development in San Francisco is now widely recognized. Board of Supervisors candidates won or lost election last year according to their stance on dot-com and live/work development in the districts they were vying to represent. Now, with the dot-com boom turning into a dot-bomb and a slate of new, community-oriented voices on the Board, it's time for the people of San Francisco to take the lead in determining what will happen in their neighborhoods.

In the past five years, over 1.5 million square feet of office space and over 660 luxury live-work lofts have been built or approved in the Mission District. These dot-com office buildings and expensive condos have caused, directly and indirectly, the eviction of thousands of residents

Guest Opinion

Mission Anti-displacement Coalition

and businesses, and the loss of countless local jobs.

With the present glut of multimedia space in the Mission, instead of affordable housing or more appropriate economic development, it is obvious that planning the development of San Francisco's limited remaining space must not be left to the short-term interests of the free market.

What will "Interim controls" do?

First, they will create two new land-use categories- "Information Technology Services" and "Community Services." "Information Technology Services" are defined as "multimedia, software development, web design, electronic commerce, research and development, information technology and other computer-based technology," and are categorized as office space consistent with Proposition M development limits.

"Community Services" is defined as "non-retail use which includes executive, technical, management, clerical and administrative support for the provision of social, health, housing, employment, economic, legal, cultural or arts services to the general public, principally to persons of low and moderate income," and is permitted and encouraged on the Commercial Corridors and in the Northeast Mission District.

The interim controls will limit the development of information technology offices throughout the designated area but allow for community serving offices in appropriate areas of the Mission. It will also put a hold on the following types of development or changes:

Loft housing development or conversion for six months;

New Tourist Hotels from the 24th, Valencia and Mission Street Commercial

Corridors until permanent controls can be implemented;

The demolition or conversion of housing units to commercial space in the Mission;

Utility uses ("server farms") until Supervisor Maxwell's study of them can be completed and permanent controls can be implemented;

Administrative services, which by definition only serve businesses and not the general public.

Additionally, all business services conversions over 2000 square feet on Valencia and 24th Streets and over 3000 feet on Mission Street will be subject to conditional use review by the Planning Commission, with the decision appealable to the Board of Supervisors. All development, conversion or subdivision of spaces over 40,000 square feet on Mission Street, except those owned by Public Agencies, must undergo conditional review. Finally, all market-rate housing developments in the Mission District must include 25% affordable units.

What effects will the controls have?

In many respects, these controls implement the parts of Proposition L that deal with the Mission. 68% of Mission District voters supported City Proposition L. District supervisors Chris Daly and Tom Ammiano, who are openly supportive of these policies, were elected overwhelmingly in the Mission. Zoning can prevent future speculative flurries caused by the market and development-at-all-costs forces in government, allowing communities to determine their own development.

Even though the market has somewhat stabilized, both commercial and residential real estate costs in San Francisco are still among the highest in the country, and businesses and tenants are still at risk of being displaced for tenants who can pay more rent.

These interim controls make it possible to take the time to evaluate what kinds of development would best help solve the long-term housing needs of the City. For example, developers who have been profiting greatly from the real estate crisis of recent years must develop what the City and Mission District community need, which is housing that is at least 25% affordable.

For commercial tenants, it is anticipated that these policy changes will help keep rents from rising by keeping expensive downtown-styled (and priced) office usage from competing with local merchants for space in community-serving commercial areas. Moreover, the adoption of these short-term policies will cause no new regulations for existing businesses; it would only affect developers and landlords attempting to profit by changing uses of their buildings.

These interim zoning controls are being proposed to allow for the implementation of a community planning process, and to prevent new projects that will worsen the present crisis. They will also remove more developable space from the already-tight market. The Mission District community, including the Mission Anti-Displacement Coalition and the Mission Planning Council, is currently drafting plans by which permanent controls that protect viable working class communities can be implemented.



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Proposition from a class enemy

by Joan Holden

Tenant activists deserve everyone's thanks for their hard work to elect progressive Supervisors. The Supervisors thanked them by protecting Prop H. A better way to protect renters, as opposed to punishing landlords, would be to broaden rent control to cover more of the city's housing stock.

Tenants rebelled at paying for improvements which raise landlords' property values and lower their taxable income. Grossly unfair—but here's a practical problem: the only way a landlord can collect that increased value is to sell. Capital improvements must be financed with loans, and future profit doesn't help pay the mortgage. Neither do tax savings, if you work on a narrow margin; whatever you get back from the IRS goes to replace the next rotten deck or blown water heater. Under Proposition H, seismic work is the only cost landlords can pass on. Unfortunately, it's not the only cost necessary to save a building. I'm not talking about gold paint. New roofs, new windows to stop leaks which rot walls, copper plumbing pipe which won't corrode, and exterior paint can be life or death to a building, and sometimes cost tens of thousands. If your building was paid off, or you bought it in the 70s, fine; if you bought in the 90s, too bad.

Prop H has a "fair return" provision; demonstrate hardship, and the Rent Board will protect you from loss. But the paperwork is daunting and the process takes many months. A lot of small landlords will give up and sell out.

That's great, says one person who responded with outrage to my story of fixing a building: property will flood the

market, prices will crash, and then the city and nonprofits will scoop up buildings and rent them out cheap, and we'll all live happily-ever-after in affordable housing. Here's a different scenario: a lot of buildings will rot; then developers will scoop them up, raze them, and replace them with new housing exempt from rent control.

Why is rent control limited to housing built before 1979—the buildings most in need of major repairs? That's a compromise reached when the law was passed, so it wouldn't discourage construction of new housing.

Instead of a fixed date, why not set a number of years—say 30 for equality's sake—after which "new" housing would come under rent control?

To the tenants' movement, and the Supervisors: if Prop H loses in court, can we go back to the compromise Tom Ammiano worked for last spring? Allow all necessary improvements; split the cost 50-50; and limit the rent increase to a single 10% bump up, instead of compounding it year after year?

And forget Prop N, which limited Tenancy in Common conversions and was rejected by the voters. Pass Sue Bierman's legislation which cushions tenants and gives them preference. The split vote on the two propositions shows that while tenants don't want their rent raised even to save buildings, they're not about to give up their chance to be owners. They'll punish Supervisors who take that away.

Joan Holden, a playwright and political activist, owes \$380,000 on a rent-controlled building in the Mission.

Egress continued from page 3

In 1999 Harry Loebenstein died and the four leaseholding tenants of the space immediately got together to prepare for the inevitable eviction. The painter Rob Trains took the lead in getting us organized. Some years earlier he had successfully challenged an illegal rent increase, which helped to establish us as tenants under rent control. Horace Washington is a sculptor who has taught ceramics at Creativity Explored for a long time. Marc Heffels is an artist/technician who has worked with Survival Research Labs among others. I was a writer when I moved into Clarion Hall; now I'm a painter. Not on the lease, but also losing her space, is my subtenant, installation artist Marisa Hernandez.

Knowing the building would be sold, we took some actions to protect our rights like bringing complaints about diminished services before the rent board. We had suffered serious roof leaks, bad plumbing and various other inconveniences for years and we found out the liability for this can be passed on to the new owners when a property is sold. This gave us extra leverage in negotiations later. We got an attorney who represented all of us and split the fee. When the eviction notice came we didn't even sweat it. Our attorney fired off a letter that blasted it to shreds. They knew that we knew that it was just the beginning of negotiations. Sad to say, if you want to get a fair shake you've got to be as aggressive as the developers are. We didn't take their first offer or their second offer. It got scary when we were threatened with an Ellis Act eviction, but we held out, and got a pretty good deal in the end. I even made a side deal to paint a mural on the Clarion side of the new building. I'll have to come up from L.A. to do it; that's where I'm moving. It's too much

of a struggle to live here now, and I need to concentrate on my work.

Many, if not most, of the artists of Clarion Hall moved in here in their youth and took advantage of the cheap space to invent themselves as artists and figure out their role in the community. It's been a laboratory for ideas and artworks that have blossomed all over San Francisco and beyond. Nothing lasts forever, but I think it's too bad for San Francisco that spaces like this aren't available anymore.

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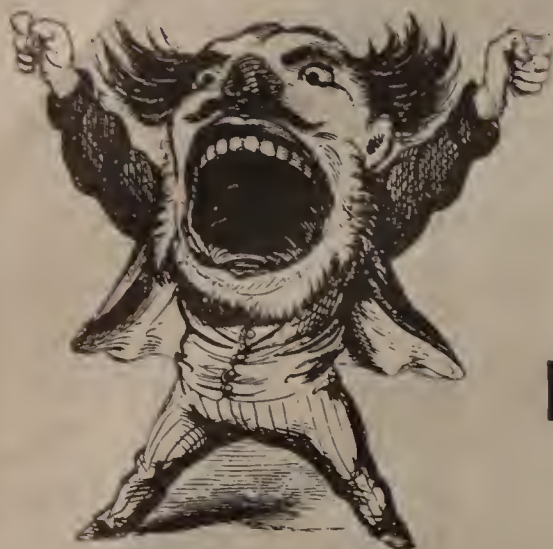
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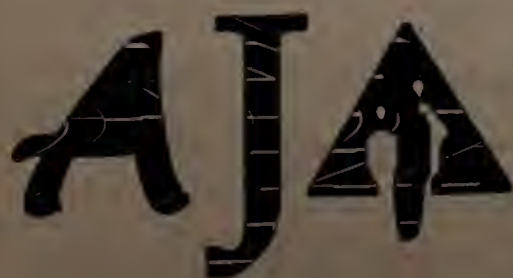
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Crime Stopper Alert

On January 19th, 11 AM, two suspects stole \$30,700 cash from a 78 year-old cab driver in San Francisco by use of a "handkerchief switch" con game known as "Jamaica Switch." In this con game, suspect #1 told the victim that he was from Africa and had just received a \$250,000 "settlement" in cash. He showed the victim the cash and suspect #2 (a passerby) saying that if he took the money back to Africa, they would think that he was buying guns for the revolution and would then kill him and his family.

He then asked the victim and suspect #2 to help him donate the money to the "Rev. Jesse Jackson Church" on "Pea Green St." before he left for Africa that night. In return for their help, each would receive \$50,000 to keep. But before suspect #1 would give them the cash, each must show him that they have money in the bank. Eventually, the victim withdrew \$30,000 and gave it to suspect #1, who pretended to wrap it in a red bandanna, then return it to the victim. After the suspects left, the victim discovered that the bandanna contained only cut newspaper.



Suspect #1: Speaks with African accent. Black American Male, 5'8" in height, 150 lbs., short black hair, medium brown complexion, wearing dark coat and tan pants.



Suspect #2: "John." No accent, Black American Male, 5'11" in height, 200 lbs., short black hair, wearing dark coat and blue jeans.

CRIME FILE

The Crime Stoppers Project offers up to a \$1000 reward for information leading to the arrest of either of the suspects in this month's Crime Stopper Alert. If you have information, call Crime Stoppers at 553-9755. Your call can be as anonymous as you want it to be.

Mission crime reports

Armed Robbery 500 Block of South Van Ness, Feb 5, 9:30pm.

Two Latino males wearing black knit masks approached an employee of a service station in the area. Both men were carrying shot guns and forced the employee into the snack bar of the service center. At this time the victim was given instruction by one of the gunmen, but could not understand Spanish.

The victim was forced inside and struck on the head with the butt of the shotgun. The gunmen approached another employee who was behind the counter and forced her to empty the cash register containing \$500. One of the suspects grabbed a bank deposit envelope containing an additional \$200. The suspects fled the building and fled the area in a blue van. Paramedics evaluated the male victim on the scene and the statements were taken by responding officers. The entire incident was recorded on security camera. This case is under special investigation.

Homicide 17th and Shotwell, Feb 26, 11:45pm Identity of homicide Victim sought

The homicide division of the SFPD and the office of the Medical Examiner are seeking information regarding the identity of a shooting victim. The victim is a Latino 30-35 years of age. The victim is 6' in height and weighs 200 lbs. He has black hair and brown eyes, a moustache and goatee. There are no tattoos on the victim. At the time of the shooting, the victim was wearing brown pants, a white striped shirt and a black jacket. If you have any information regarding the identity of the victim, please call the Homicide Division of the SFPD at 553-1145. Your point of contact is Inspector Johnson, or Inspector D'Amico.

This column, prepared by Ron McGlashan, is brought to you as a public service of the SFPD Office of Public Affairs and your friends at Crime Stoppers. If you have information questions or comments, please call the office at 553-1561.



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In Loving Memory

On St Patrick's Day, raise your glass and toast the memory of Iris Martha O'Connor, a good friend of the Mission community who passed away on Christmas Eve 2000 after a long illness. Born in Ballyconnell, County Cavan, Ireland on February 22, 1940,



She graduated from Masonic School in Dublin and took courses in business studies at Queen's University in Belfast. She immigrated to the United States in 1960 but retained strong ties to her native land. The highlight of her first year in the U.S., spent in Washington D.C., was attending the inauguration of John F. Kennedy.

At an Irish community function in San Francisco she met Jarlath O'Connor who she found to be a much better dancer than another young Irish policeman she'd been seeing, future Mayor Frank Jordan. Iris and Jarlath were married not long after that first dance, on June 15, 1963 at St. Phillip's Church in San Francisco.

In 1966 the O'Connors assumed the operation of Harrington Brothers, a furniture-moving company with a subsidiary used furniture and antiques enterprise housed in a cavernous, cluttered building at 17th and Valencia. Mrs. O'Connor worked at every aspect of business - except for driving the trucks - 10 to 12 hours a day, five days a week for 35 years. She still found time to be a devoted mother and leaves behind three grown children: Michael, Fiona, and Shane; and four grandchildren: Michaela, Pilar, Aoife and Clare.

Mrs. O'Connor always met the many annoyances and occasional perils of operating a business in the Mission with good grace and good humor. She managed to find small jobs for the destitute who came by the store from time to time seeking work. Her heart and home were open to young Irish immigrants, many of whom she helped to establish themselves in the United States. And she never lost her great affection for Ireland, where she and her husband maintained a second home and where she spent the final year of her life.

Her kindness and warmth will be missed by her many friends in this community, who deeply regret her loss.



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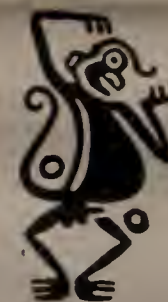
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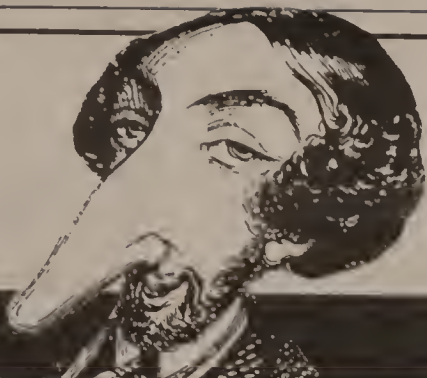
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CIVIC STENCH

by Hank Hyena



Burton: A bully with secrets

Is he or isn't he? There have long been rumors that State Senate President John Burton intends to succeed his dear pal Willie as SF mayor...Burton's candidacy would be imposing with his revered family lineage (deceased political brother Phillip has been sanctified) and his access to gazillions of soft money (next to Gov. Davis, he's California's most influential Democrat). But my spies lurking in civic chambers are screaming NO! "Burton's not running," my moles whisper, "because there are too many skeletons in his closet."

Hmmm... I wonder what species of sleazy crime it would take to raise eyebrows in our callous metropolis? An illegitimate child? There's buzz about this, but Hallinan and Brown have already sowed their seed in this field without irking the citizenry. Corruption? Burton's tainted with gambling connections and God-knows-everything-else, but the reign of King Willie (and Clinton) has ruined our ability to be shocked by poor ethics.

Drugs? Naw, Burton's already outed himself on this one. He's admitted that he stepped out of the U.S. Congress and politics from 1983-1988 to clean up his "chemically dependent life" (cocaine addiction).

Bad behavior? Nope, we already know that he's bossy and bombastic with explosive, obscene and sadistic temper tantrums.

Cronyism? Nepotism? The Burton/Brown bully machine certainly stank last month when John's daughter Kimiko Burton-Cruz got appointed public defender by her godfather, Willie Brown. Favorite Jeff Adachi wasn't just bypassed for the post, he was rudely fired from his long-held position a week later by Kimiko. Power politics like father, like godfather, etc. Burton's secret skeleton? Don't know yet, but my moles are digging deeper and deeper.

Mayhem at Mission Housing

Grrr!! The activist staff of Mission Housing Development Corporation and its fuddy-duddy Board of Directors didn't exchange Valentines and they won't be dancing a jig together on St. Patrick's Day. Why not? Here's the scoop: the conservative board is grumpy about militant staffers who've played a prominent role in recent anti-displacement street actions. "Let's rein in the young Turks without appearing thuggish," is the plot boardees are pondering.

Last month they launched their insidious scheme: the board hired one of its own members as a "consultant" to address the subversive problem of independent thinking that was infesting the organization. This craven management ploy would have paid out \$60,000 a year with an \$18,000 expense account for this "Fink Job." (The state attorney general's office claims this is all perfectly legal.)

But -- hee hee hee! -- the Board's plan backfired! The staff members revolted, and the Fink got royally F***ed! United, the 25 members of the staff ousted the snitch and they all joined a union (SEIU Local 790) together to protect themselves against future finkery. A happy ending for the activists, but it's probably not the last battle...

Architectural Intimidation

Last week I inspected our guilt-domed Capitol that was recently pampered with a \$600 million renovation. The exorbitant, enormous pomposity of the cold concrete exterior obviously mimics the ego of our expensively-encrusted Mayor, but the interior...? Well, that's an even grosser disappointment. The guts of the neoclassical monster are paved with necrophiliac marble that echoes ominously. I felt like I was trapped in a prison labyrinth or a fascist palace.

"City Halls are designed to impress and frighten the citizenry with the power of the state," architect Raymond Lloyd explained to me later. "The gigantic scale and Greco-Roman features of San Francisco's Capitol are traditional and conservative; its elements seek to convince us of the omnipotent strength and infallible wisdom of the officials inside."

The weirdest flaw in our civic centerpiece is the absence of windows! Sure, it's capped with a boobish dome that slides in sunlight, but side windows? Nada, nada. Why not? Are our leaders afraid of defenestration, the Czech assassination method whereby despised rulers were pitched out of Parliament windows in Prague? San Francisco is seething with Bohemians, so perhaps that's the answer...

Tom's Snippy and Sanitary

Big guffaw last month when Mission Supervisor Ammiano accidentally muttered into an

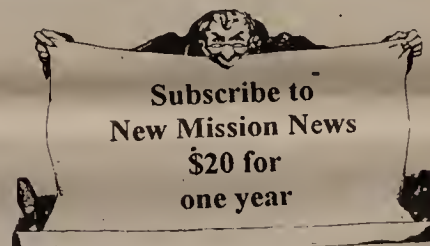
unseen microphone that fellow supe Gavin Newsom was an "asshole." Ha ha! Quick-witted Tom informed the media later that to define a fellow board member as merely an asshole was practically a compliment. (Don't we all want to be excrement-gushing orifices?) Speaking of feces, Ammiano informed me later that cleaning filthy Mission streets is tops on his priority list: he'll team up with the Department of Public Works to banish all dead pigeons and rats and used condoms and syringes and squished burritos and beer barf from our 'hood public areas.

Is Tom also planning another battle for the Mayor's position? Reports are mixed. Half my informants claim that he plans to campaign for an Assembly seat instead; the pay is decent there and he'd probably win handily. My other spies say he's waiting to see whom else lines up. Will Assemblyman Kevin Shelley run? (Shelley fits neatly into the current fashion of inherited titles -- his father Jack was mayor from '64-'68)

Will Angela Alioto toss her ditzzy hat in the ring? Ditto Carole Migden? (Uh oh, splitting the gay vote...) My mole with the keenest vision believes Gavin Newsom (the previously mentioned anatomical feature) is the real candidate to watch.

He's a moderate and his fiancée was a Victoria's Secret lingerie model! Hubba, hubba. Will Newsom campaign with a panty-clad bride at his side? We'll keep you firmly abreast of all budding developments, no matter how scanty they are, as they perk up...

Write to Hank Hyena: hh@sfbayrevolution.org



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The lower classes are spiritually lacking

In order to understand the social tensions which in recent years have afflicted our neighborhood, one first must realize that the gulf which separates the classes here has less to do with economics than with spirituality. On the enlightened side of the "digital divide" stand, of course, the Mission's new elite, who will spare no expense in their efforts to transcend the banality of the material world in quest of something less tangible yet more fundamental.

I myself, for example, invariably hire the services of a feng shui-consultant when I move to a new office, once a quarter jump into the Z3 and make a pilgrimage to Esalen for my company's executive-staff self-discovery retreat, and think nothing of spending \$5000 or more to create a next-generation, virtual-reality-enabled meditation oasis as my theme camp for this year's Burning Man festival.

What a contrast with the crass materialism of the lower orders, whose dull intellects are so rooted in the mundane details of everyday life, that they seem to think of little beyond filling their greedy bellies, avoiding eviction from their squalid homes, and raising their snot-nosed offspring! Nowhere, perhaps, is their spiritually unenlightened state more evident than in their hostile reactions whenever they come across one of their betters double-parked in a bike lane or waiting in the crosswalk.

From their surly, envious glares and spiteful words, it is very clear that they see a new BMW, Mercedes or Jaguar only as an expensive car, and are incapable of appreciating that it is, in truth, something which transcends its material manifestation: a personal statement of core values sculpted in plastic and steel, the powerful expression in Connolly leather and walnut veneer of a sharply-focused vision of today's work-hard-play-harder executive lifestyle.

But perhaps the saddest consequence of the lower orders' spiritual bankruptcy is that they seem bereft of any capacity for forgiveness, incapable of rising above the wrongs which they imagine inflicted upon themselves, and hence tragically unable to learn from their setbacks and arrive at a more global and tolerant perspective.

A while back, I happened across an impromptu memorial service for some cyclist who had been squished on our city's streets, and I was simply shocked by the venomous anger that was expressed by his cohorts, despite the fact that this span-dex-clad, saddle-sweating scumbag had, after all, made a conscious decision to put his life-and innocent motorists' fenders-at risk, by riding his ridiculous contraption where it obviously didn't belong.

If only his friends had possessed the inner wisdom to let go of the negativity they felt, and instead channel their rage into something more positive and productive. How easily they could have turned his death into a growing experience, an opportunity to reassess their life's goals-resolving, one might hope, to reject their self-indulgent (and hazardous) pedal-pushing existence, get real jobs, and save up the money to buy a nice, safe, new car.

We can only pray that these hate-filled cyclists and the rest of the resentful underclasses will learn from the example of our new president, who, in his efforts to bring the country together, has so generously forgiven the calumnies of those who believe that every fast-food gobbling, fourth-grade reading, chad-impregnating prole should have a say in the future of our great democracy.

And it is certainly very encouraging that President Bush, with his advocacy of faith-based initiatives, clearly recognizes that the lower orders must be trained to look beyond their immediate wants and needs to a higher truth.

Yet, while making these bums say their prayers and read their bibles before they get their welfare checks is, without question, a commendable idea-after all, the more hoops through which they have to jump before they can gratify their lust for handouts, the better-perhaps the most promising faith-based initiative is the one which has been taking place in the Mission and our nation's other, more desirable inner-city neighborhoods for some time now: where the spiritually enlightened elite, inspired with a daring new vision of urban life, are helping the underclasses overcome their rootedness in the material world, by freeing them from their rent-controlled apartments, their humdrum jobs, and their hardscrabble businesses.

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A FEW WORDS FROM



SUPERVISOR TOM AMMIANO

I write to introduce myself, Tom Ammiano, and my column, which will appear every few months or so in the New Mission News. I have lived in Bernal Heights since 1973, and prior to being elected, I worked as a teacher at Cesar Chavez Elementary School. I am very proud to say that many of the kids that I once taught are now old enough to vote.

I was on the school board for 4 years, and then I became a supervisor. When I was first elected, people voted for supervisors citywide, but in 1999, I sponsored an initiative, which the voters approved, returning San Francisco to a system whereby supervisors are elected district-wide. I live in, and work on behalf of all residents of, District Nine, which includes the various neighborhoods of the Mission, Bernal Heights and St. Mary's Park, but I also take my responsibilities on behalf of all San Franciscans to heart.

A new board

The Board of Supervisors is the legislative body for the City and County of San Francisco. It is where the City passes and reviews the laws for the City. It also provides a kind of check and balance system for the office of the Mayor. This role was not so evident prior to the 2000 election because before that time the Mayor had appointed six of the supervisors and nine of the supervisors consistently voted with him on everything he wanted. We tried to pass limits on the growth of loft spaces, and to stop the rampant evictions that were forcing San Franciscans to leave the City they love, but it was very hard because there were no checks on the Mayor's decisions in this area, and basically he opposed all proposals to curb unrestricted development.

The newly elected Board was chosen by the people, in all eleven districts, and already we have begun to implement the ideas that so many residents have been clamoring for over the last five years. We have already submitted a proposal for the November ballot to set up a Municipal Utility District (MUD), which would allow San Francisco to acquire power independent of PG & E.

We have placed a moratorium on additional live/work loft development effective for six months, and we are looking to implement further protections for SF tenants. I also successfully sponsored legislation called the Jobs Housing Linkage Program, which will raise up to \$180 million over the next decade for affordable housing by increasing the fees for developers.

District assemblies

This term, I look forward to working on the following issues; creating district offices and establishing the Board's own Neighborhood Services Department; helping the Day Laborers locate a site and reviving the 24th Street Revitalization Committee.

I will also create a plan for District Assemblies, whose goals and objectives are to: 1) Promote more public participation in government; 2) Promote community input into the City's decision-making process in order to make government more responsive to local needs; 3)

Facilitate the delivery of City services to neighborhoods by helping to identify community needs and involving relevant City staff in achieving integrated problem-solving techniques with the Neighborhood Councils; 4) Ensure equal opportunity for all stakeholders in all communities to form and/or join Neighborhood Councils; 5) Promote inclusiveness by representing the many diverse interests in communities and encouraging said diverse interests to work together in addressing community concerns.

In a future column I will further explore District Assemblies, since it will have a great impact on curbing the epidemic of violence, supporting gang prevention, creating more affordable housing, traffic calming, and among others, creating programs respectful of the community that allow tourist dollars to enter the district.

In progress

I continue to look at the greening of our MUNI and the improvement of MUNI services for all residents. As a person who most often depends on MUNI to get to work, I personally suffer when the system suffers, and I know you do too.

Currently, I am challenging the "Application for Increase in Rates for Collection and Disposal of Refuse from Residences, Flats and Apartments" submitted by Sunset Scavenger, Golden Gate Disposal & Recycling Company and Sanitary Fill Company on behalf of all San Francisco residents, and I will hold a hearing on these rates very soon.

I will announce a date for a District 9 Community Forum where I will listen to your concerns, and receive better guidance on directing city support.

I am focusing on scrutinizing the City's relationship with the School Board, and using our collective energy to better the schools in the City. There will be a Joint Board of Supervisors and School Board meeting, on March 14, at 3:00 p.m. in the Irving Breyer Board Room at the School District offices at 555 Franklin Street.

I'm also co-sponsoring a bilingual education forum with San Francisco Association for Bilingual Education on March 22 at the Tenderloin School in the Community room at 627 Turk Street.

I've scheduled a hearing on the New Mission Theatre in the Housing, Transportation & Land Use Committee on March 22 in room 263 at City Hall at 1pm.

I have mentioned just a fraction of the projects my office is working on, and I look forward to tackling each issue, item by item.

P.S. My staff is swamped. If you are interested in volunteering at my office call me at 554-5144.



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Thank you all for the wonderful letters. Not being one for chat rooms on the computers (primarily because I don't know how to do it) I'm hoping that this is some kind of chat room where I get to do most of the talking. Very satisfying for this presumptuous and prolix prophet. A special thanks to Jo Anne, who sent flowers, virtual flowers, but still. And Jewli, whose praise is too effusive to print. I'm getting frequent flyer points on this ego-trip.

To clear up some old business: I admit I withheld the name of the book, which Peter with the used books at Café Americana gave me. And I did it to sort of test how many people were actually reading and paying some attention to this piece. Thanks again, lots of people asked for the title. It's "The Road Less Traveled," by M. Scott Peck, M.D. and believe me I have absolutely no connection (except perhaps spiritually) with that man or his publisher, Simon and Schuster. It was first published in 1978, a time of excessive "self help" consciousness-raising books and movements and groups ad museum and I took my usual dim view of the la-la stuff. However John Carr, a dear and respected friend, gave me a copy of "The Road..."saying, "if you only read one self-help book, this should be the one."

So I read it. And he was right. Peck has written other books, which I haven't read, but might. "The Road Less Traveled" is so good that I'd worry a bit that Peck couldn't maintain the same wonderful, loving standard of generosity towards each of us. I've been through EST and Kuebler-Ross and Steven Levine and Deepak Chopra, but, well, Peck's "Road..." is the place to start and, if you choose, end. It's a really good book: (Kathryn and Tom, you know who you are.)

Other Old Business is regarding the Jewish Kosher cuisine oxymoronic redundancy. I possibly stand corrected: some Chinese restaurants are indeed kosher. So it either is or isn't redundant to say "Jewish Kosher" as David Taub did. According to Steve F-R, whose knowledge of matters Kosher or Jewish is encyclopedic, there's a Kosher Daoist Chinese restaurant in San Francisco: **The Lotus Garden** in Chinatown. And according to Lobo, there are a few more such wonderful examples in New York City. Taub maintains there is kosher haute cuisine in NYC. So it becomes a matter of semantics, as opposed to anti-semantics... If anybody wants to know any more about keeping Kosher while dining out in SF, write to me; I have a lot of info.

Spring is here and that's reason enough to dance if, indeed, anybody needs a reason. The good news is that despite the plethora of news a while back there really, really are plenty of places in The Mission to learn, to watch and to just plain go and participate in whatever happens to tap your toes. Obviously, much of the dance in The Mission has a Latin beat, and to my untrained ears, World Beat has a South of the Border sound, too. Guess that's south of other borders, with an African influence. There are lessons for kids, and even for the infirm or elderly. Ever heard of The Rosen Method? It's very gentle, and will keep you moving no matter how bad a

shape you're in. Rhythm and Motion covers most every dance category at one or more of their nearby locations, and The Fat Chance Belly Dancers have moved to The Mission and are offering lessons. The name of that troop comes from the fact that historically belly dancers were thought to be women of loose morals, so when approached with improper propositions, their reply would be, "fat chance." It's my understanding that belly dancing was a way to train for easier childbirth.

For the more traditional, there's everything from ballet to ballroom to barefoot boogie. Has anybody in the Mission not heard of **ODC** and the current appearance of the internationally renowned Cuban Dance Group **Ban Rarra**, who will be performing at ODC at 17th and Shotwell, as well as **The Mission Cultural Center** through the middle of March. Events like this are why we live in The Mission.

And consider this: the line between dancing and merely moving to music, whether it be in your head or from one of the ever-smaller players folks walk around plugged into (actually that is pretty much in your head) so let's say in your head or out of it is a very fine line. Have you been to Carnival and not sort of danced along? There's Gymboree for the tiniest babes, and with *Rhythm and Motion* or *The New College*-maybe Theresa Dickinson is still teaching there-the Dance can be as much a part of our lives in The Mission as music or food. And not a bad combination, at that.

If you find you've twisted something the wrong way, there's a neat, new Chiropractor-plus in The Mission: **More Mojo**. And to chill out perhaps even further there's a man named Russell who conducts Tai Chi classes at Dolores Park on Saturday mornings around nine-thirty.

And a word for the devoutly sedentary: at the end of each month's calendar of The New Mission News, there's mention of a Games Night at **Café Commons** on Mission Street. This is a wonderful group of regulars and irregulars, not cliquish at all, who play all sorts of games. Aside from the usual Scrabble, cards, and board games there's a very popular strategy game called Settlers. Ever heard of it? I hadn't. The folks who run **Café Commons** are accommodating enough to stay open two hours later than their usual closing time of 8 p.m., and it's only fair that if you go there to play, you should buy something from them. They are too sweet to say that themselves.

The Mission Cultural Center was the site last month of a grand multi-discipline art fundraiser for victims of the Salvadoran earthquakes. The auction of mostly original paintings by mostly local artists netted about \$3700, all of which went straight to El Salvador, and all of which was planned and executed by Missionites. Artbeat played a big role; Sarah Henderson was hanging pictures, taking pictures, and donating pictures ceaselessly. It was a good thing.

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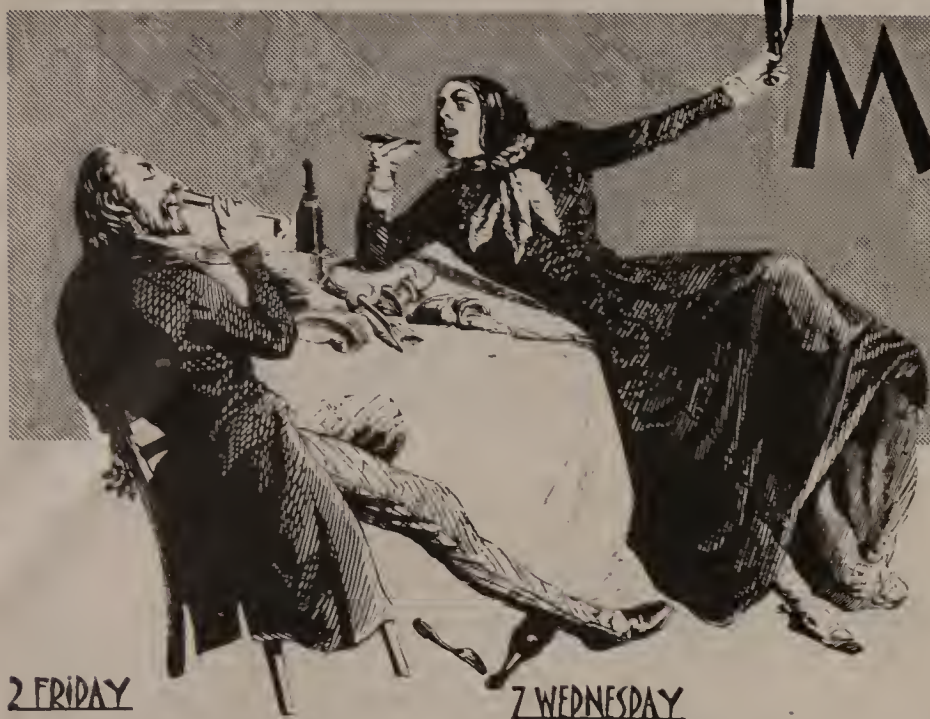
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2 FRIDAY

Creative critters – Reception for “The Truth About Dogs and Cats,” a multimedia group art show with a four-footed theme. City Art, 828 Valencia, 7pm, free. Call 970-9900 or go to www.cityartgallery.org.

3 SATURDAY

Off the wall – Reception for a show by graffiti artist **Man One** and pop artist **Freddi Cerasoli**. Culture Cache Gallery, 731 Florida, 7pm, free. Show runs through March 31. Call 642-2360.

Sin city – The early history of our twisted city is documented in *Sin, Fire & Gold: The days of San Francisco's Barbary Coast*. KQED Channel 9, 7pm. Aired again Monday, March 5 at 8pm.

4 SUNDAY

Wilde woman – Slide/show talk by **Joan Shenkar** on her recently published book *Truly Wilde: The Unsettling story of Dolly Wilde, Oscar's Unusual Niece*. John Sims Center for the Arts 1519 Mission Street, 2pm, \$5-10. Call 554-0402.

The phantom menace – This teach-in will teach you all you need to know about global capitalism's newest bad boy, the FTAA or Free Trade Area of the Americas. Cell Space, 2050 Bryant Street, 3pm, free. Call 255-7296.

5 MONDAY

Upstarts – Stand-up comics and performance artists get their starts at Monday night sessions at the Marsh, 1062 Valencia Street, 8pm, \$7. Also presented on 3/12, 3/19 & 3/26. Call 826-5750.

6 TUESDAY

It's live, it lives – The jazz quintet **Frankenstein** plays the best of modern jazz composers including Dolphy, McLean and Hutcherson. Intersection for the Arts, 446 Valencia, 8pm. Call 626-3311.

7 WEDNESDAY

Shoot the messenger – Slide show/discussion by **Ken Light** and **Kerry Tremaine**, authors of *Witness in Our Time*, a history of recent social documentary photography. Modern Times Books, 888 Valencia, 7:30pm, free. Call 282-9246.

Who's Hootin' Annie? – The Buckets, **Sonny Smith** and **Rube Wadell**, for reasons unknown, resurrect the hootenanny. El Rio, 3158 Mission, 8pm, \$5. Call 282-3325.

It takes four to Tango – The voluptuous **Tango No. 9** quartet plays new and traditional tango. Bruno's, 2389 Mission, 7pm, free. Call 648-7701.

8 THURSDAY

Striking women – **Global Women's Strike**, women's response to globalization, noon vigil at City Hall (Polk Street side). Bring pots and pans. Evening celebration at St. Paulus Church, 930 Gough, 6pm. Call 626-4114.

Talk and tunes – Jazz piano recital by **Fred Hersch**, part of the “Concerts with Conversation” series at the Community Music Center, 544 Capp Street, 5:30 p.m., free. Call 647-6015.

Creativity expanded – **Creativity Explored** celebrates the opening of its new gallery with a silent auction of box art, a book signing (*Life Itself* by **Michael Bernard Loggins**) and gallery dedication. Creativity Explored, 3245 16th Street, 7pm, free. Call 863-2108.

9 FRIDAY

All Women – Reception for “Solo Mujeres”, collective women's art exhibit with musical reunion of the all-woman **Cafe con Leche**. Refreshments. Mission Cultural Center, 2868 Mission Street, 7:30 p.m., \$3. Call 821-1155.

The moving picture of Dorian Gray – **Bruce Bierman's** play “The Face” takes the tale of the pretty guy with the ugly picture to 1929 Hollywood when Ramon Navarro was king of the hill. John Sims Center for Performing Arts, 1519 Mission Street, 8 p.m. \$5-10. Call 554-0402.

10 SATURDAY

Othermuckers – **Other Cinema** presents *Incubus*, a horror classic in Esperanto starring **William Shatner**. Plus the 3-D sex/death scene from *The Mask* (the non-Jim Carrey version). Artists Television Access, 992 Valencia, 8:30 p.m., \$5. Call 824-3890.

11 SUNDAY

W-Day happening – Book party for the new edition of *The Radical Women Manifesto: Socialist Feminist Theory, Program and Organizational Structure*. New Valencia Hall, 1908 Mission Street, 1-4 p.m., \$7 donation for international buffet. Call 864-1278.

Ex-Kronos duet – **Joan Jeanrenaud** and **Hank Dutt**, former cello and viola with the Kronos Quartet, play contemporary works for solos and duos. St. Kevin's Church, 704 Cortland Avenue, 7pm, \$8. Call 820-1429.

12 TUESDAY

There's always room for improvement – The **East Mission Improvement Association** meets with Supervisor **Tom Ammiano**, Carr Auditorium at San Francisco General Hospital, 22nd & San Bruno, 7:30 p.m., free.

14 WEDNESDAY

Leyendo en Español – Spanish language reading by **Andrea Jęftanovic**, author of *Escenario de Guerra*, a novel of dysfunctional family life. Modern Times Books, 888 Valencia, 7:30 p.m., free. Call 282-9246.

15 THURSDAY

Whose property line is it anyway? – The editors of *Not For Sale* explain the whys and wherefores of such obtuse but vital concepts as intellectual property, common property, collective action and collective provision. Modern Times Books, 888 Valencia Street, 7:30 p.m., free. Call 282-9246.

16 FRIDAY

Maybe it's your – *Breath*, a dance ritual based on the experiences of contemporary

women, combines modern and aerial dance, spoken word, a cappella singing and rhythmic breath work. John Sims Center for the Arts, 1519 Mission Street, 8pm, \$5-10. Call 554-0402.

17 SATURDAY

Kicking W's butt – The we're all you got left of the left **National Lawyers Guild** sponsors a conference for demonstrators in the GB2 era. Learn what to do when you're arrested, how to mend the good demonstrator/bad demonstrator split, and how to get the smell of tear gas out of your hair. Centro Legal de la Raza, 474 Valencia Street, 10am – 5pm, free. Call 285-1055 or go to rlederman@2momslaw.com

Better living through mutation – **Dale Hoyt** of the **Coalition of Artists and Life Forms (CALF)** hosts an evening of Bio-tech-themed media art and performs that old favorite, “Corporate Organism”. Artist Television Access, 992 Valencia Street, 8:30. Call 824-3890.

18 SUNDAY

In the no boogy woogy zone – Pianist **Rachel Lu** plays the works of Schuman, Bach and Mozart. Community Music Center, 544 Capp Street, 4 p.m., free. Call 647-6015.

20 TUESDAY

Egressive behavior – Author **Rebecca Solnit** and photographer **Susan Schwartzberg** give a slideshow/talk on their book *Hollow City*, a look at who's getting booted out of San Francisco and by whom. Intersection for the Arts, 446 Valencia, 8 p.m., \$5. Call 626-2787.

21 WEDNESDAY

Surfin' El Paso – Besides assorted acts of debauchery, the **Jericho Reese Dead Record Show** plays the very best of Marty Robbins' gunfighter tunes, and surf ditties by the likes of the Ventures. El Rio, 3158 Mission, 8 p.m., \$5. Call 282-3325.

Baba and brave – **Word for Word** performs *Baba Yaga* and *Vasilisa the Brave* by Marianna Mayer. Mission Branch Library, 300 Bartlett, 3:30 p.m., free. Call 695-5090.

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22 THURSDAY

Jim jazz – Live jazz by Jim Campilongo. Bruno's, 2389 Mission, 9 & 11 p.m., free. Call 648-7701.

23 FRIDAY

Make mine black – The wandering Anarchist Cafe, complete with dinner by Food Not Bombs, DJ's, performers and more s at 225 Potrero @ 16th, 7pm, \$5. A benefit for the Anarchist Book Fair.

Pollitt-ically correct – Katha Politt reads from her book *Subject to Debate*, a collection of her columns from *The Nation*. Modern Times Books, 888 Valencia, 7:30 p.m., free. Call 282-9246.

Control this – The provocative multimedia dance/theater group KUNST-STOFF performs their latest work "Everything is Under Control". John Sims Center for the Arts, 1519 Mission, 8pm, \$5-10. Call 554-0402

24 SATURDAY

People with too much time on their hands – The Rev. Screaming Fingers, Ramona the Pest and other musicians will provide a new musical rendering of the sound track of a Povey/Scratch Film, *Junkie piece*. Artist's Television Access, 992 Valencia, 8:30, \$5. Call 824-3890.

Day and night – *Day*: Benefit for Reckon Magazine with live music by The Owl and the Pussycat, Paint & Venus Envy, 4 p.m., \$7. *Night*: benefit for India Earthquake Relief, world beat dance party, 9 p.m., \$10. El Rio, 3158 Mission. Call 282-3325.

25 SUNDAY

The conference is the bomb – The 2001 Anarchist Conference features panel discussions on Anarchist Social Revolution and on Anarchist Collective Projects; workshops on anarchist theory and practice will be held throughout the day. For the truly unstructured, a room will be provided for spontaneous discussion. Mission Cultural Center, 2868 Mission, 10 am – 5 p.m., \$5-10. For more information contact mumpfish @pacbell.net or go to www.bayanarchists.org

26 MONDAY

Varon's vaudevillians - Performances by members of Charlie Varon's Performance Workshop. The Marsh, 1062 Valencia, 8pm, \$7. Call 826-5750.

27 TUESDAY

Poetry plus – Poet, essayist and performance artist Justin Chin teams up with poet and playwright Brigide Mullins in a benefit for Intersection for the Arts, 446 Valencia, 8 p.m., \$5. Call 626-2787.

28 WEDNESDAY

The Sonny side of the beat – At sixty-seven jazz great Sonny Simmons, with 30 recordings under his belt, still has the stuff. Bruno's, 2389 Mission Street, 9&11 p.m., free. Call 948-7701.

31 SATURDAY

Cesar's first – Celebrate the first official Cesar Chavez national holiday at a press party for Cinco Puntos Press with readings by Luis Alberto Urrea, Bobby Byrd and a bilingual reading from *The Story of Colors* by Subcomandante Marcos. Modern Times Books, 888 Valencia, 7:30 p.m., free. Call 282-9246.

En la cocina - A cooking class taught by Laurie Mackenzie will include a discussion of Lenten dishes, how to incorporate locally grown, organic products into Mexican cooking and where to find special ingredients in the Mission. We will be preparing Tortitas de camaron con nopales and other dishes. Pre-registration is required. Encantada Gallery, 904 Valencia, 1-4 p.m. Call 642-3939.

ONGOING THEATER & DANCE

Cafe Depresso - Four San Franciscans in group therapy go bananas when fellow group members disappear, a dark chuckle-fest. Exit Theater, 156 Eddy Street,

Friday & Saturday at 8 p.m. through March 3, \$15. Call 776-7427 or go to www.cafedepresso.com

A Mother's Heart – An African American mother and daughter go through mother and daughter stuff in Berkeley in this drama by award winning playwright Joyce Carol Thomas. The Marsh, 1062 Valencia, Thurs.-Sat. 8pm through March 31, plus Sunday 3/18 and 3/25 at 3 p.m., \$10-15. Call 826-5750.

La Ronde – Arthur Schnitzler's tale of decadence in turn- (19th/20th) of- the-century Vienna was banned in Budapest in 1912 and called "Jewish filth" by early Nazis. Studio 210 in the Sears Building, 3435 Cesar Chavez, through March 4, Fri. & Sat. 8 p.m., Sun 2 p.m., \$10-14. Call 641-4963.

Degrees of Change – Two world premiere dance pieces and two audience favorites choreographed by Cherly Chaddick and performed by Company Chaddick in celebration of the Company's 16th season. Theater Artaud, 450 Florida Street, Thurs.-Sat., March 1-3, Fri. & Sat., March 9-10, 8 p.m., \$15-18. Call 621-7797.

Stop Kiss – After two "straight girls" swap spit, poignancy and humor ensue. Brava Theater Center, 2789 24th Street, through March 11, Wed.-Sun., 8 p.m., \$24-30. Call 392-4400 or go to www.brava.org

CONTAGION: an American book of the dead – Seven deadly sinners try to put their lives back together. Intersection for the Arts, 446 Valencia, through March 12, Thurs.-Sun., 8 p.m., \$9-15. Call 626-3311.

Don't Make Me Say Things That Will Hurt You – Ten private moments in the life of Pete Hilton, queen in hiding. Theater Rhinoceros, 2926 16th Street, March 2-24, Fri. & Sat. at 8, \$16. Call 861-5079.

A Fair Country – A diplomat and his family try to keep it together as they travel to South Africa, Holland and Mexico during the years 1977-86. New Langton Arts, 1246 Folsom, Thurs.-Sun., 8 p.m. through March 25, Thurs.-Sat. \$15, Sun. \$12. Call 289-2260

See Under: LOVE - A concentration camp inmate who cannot die transforms the life of a Nazi officer through storytelling. A Traveling Jewish Theater, 470 Florida Street, through March 25, Thurs.-Sat. 8 p.m., Sundays 2 & 7, \$25. Call 399-1809

Pluralities: a festival of light, sound and art – A three-day event featuring traditional Eastern European folk music, electro-acoustic and ambient/jungle/down-tempo juxtaposed art, video and animations. Venue 9, 252 Ninth Street, March 8-10 Thurs.-Sat., 8 p.m. \$8-10 for one night, \$12-14 two night pass, \$15-20 three night pass. Call 289-2000

Love! Labor! Loss! - Three one act plays including *Counting the Ways* by Edward Albee, *Points of View* inspired by the Albee play and *Decaf*, which is set in a therapist's office. Exit Theater, 156 Eddy Street, March 10 – April 14, Fri. & Sat. at 8, \$15. Call 626-2665

Runs with Scissors – A sitcom about one woman's madness, therapy and wacko col-

lection of friends. The Marsh, 1062 Valencia Street, Thurs.-Sat., March 15-31, \$10-15. Call 826-5750.

Shut Up and Love Me – A new in-your-face performance piece by the one and only Karen Finley covering a range of topics including sex, death and Winnie the Pooh. Theater Artaud, 450 Florida Street, March 15-24, Wed.-Sat. at 8, Sun at 7, \$20-25, Call 621-7797 or go to www.TheaterArtaud.org



SUNDAYS - Mike Duvall & Friends are funny storytelling fellers out to change the world by blowing minds one Sunday at a time. The Marsh (Mock Cafe), 1062 Valencia Street, 7:30 p.m., \$7. Call 826-5750.

TUESDAYS – Free meditation class. Church of Natural Grace, 972 Valencia, 7:30 p.m. Call 643-8800.

Women's Work – A bi-monthly, multi-disciplinary showcase of new work by women. Venue 9, 252 9th Street, 8 p.m., \$8-10. Call 289-2000.

WEDNESDAYS – Cuban dance classes. Danzon, cha-cha-cha, son and son montuno taught by Roberto Borrell. SoMarts Cultural Center, 934 Brannan @ 8th, 6 p.m. for beginners, 7:30 for listening and 8:30 for advanced students, \$10. Call 536-6395 or go to www.danzon.com

American Labor Struggles 1877-1934 by Samuel Yellin – This ten-week study/discussion series on Yellin's book begins March 14. New Valencia Hall, 1906 Mission Street, 7 p.m., free. Heart snack served at 6:30 for \$4. Call 864-1278.

THURSDAYS – One dollar movies. 3/8 "Yo Lo Peor de Todas" about Sur Juana de la Cruz, 3/15 independent videos and film by the Women of Color Group. Mission Cultural Center, 2868 Mission Street, 7 p.m., \$1. Call 821-1155.

Live Bluegrass – 3/8 The Bluegrass Intention, 3/15 All Wrecked Up, 3/22 Jim Nunnaly and Dix Bruce, 3/29 Open Bluegrass Jam BYOBG, Atlas Cafe, 3049 20th, 8 p.m., free. Call 648-1047.

FRIDAYS - *SF Games*. Meet up with total strangers to play board games from Scrabble to cribbage. Cafe Commons, 3161 Mission, every Friday at 7 & 10 p.m., free. Call David at 679-3678 or go to www.davidkaye.net/games.html.

Club Nzinga, world beat dance party with dj Jose Ruiz. El Rio, 3158 Mission, 9pm, \$7, Call 282-3325.

SATURDAYS - **Mural walks**. See over 70 murals on a two-hour tour led by an experienced muralist. Meet at Precita Eyes Mural Arts Center, 2981 24th Street, 1:30 p.m., \$2-10. Call 285-2287.

Family Story Time (with a short craft activity). Mission Branch Library, 300 Bartlett Street, 11:30 am (English), Noon (Spanish), free. Call 695-5090.



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Your night at the club: bookers, bands and backlash

by Sonny Smith

If you are a denizen of the local live music milieu, or a band trying to get gigs, you might have often wondered just how the shows get put together, and what dictates the sound of the night and how the scene is changing.

When a night works well, it's because the booker either owns, works at or has a pretty familiar relationship with the club. Management that simply hires a booker who works out of his office or from his cell phone to compile a three-band night from afar tends to run into trouble. There's miscommunication between the bands, and there's often no clear concise agree-

ment about money. The bands show up and the bartenders couldn't care less. The bands couldn't care less about each other. The bands' fans are different: they don't have a terrific time, they just sit politely through two bands to listen to their friends.

I notice that the clubs where the owners care little for music in general but simply hire live bands for the sake of money tend to fall by the wayside.

Working together works

Clubs like the Cafe Du Nord or the Make Out Room or Bottom of the Hill find continuous success because sometimes the bartender, the management and the booker are one and the same person. "We try to



The microphone is waiting. Photo by daresay.com

listen to the demos together down at the bar on an afternoon or something, and the kind of shows we put together becomes a constant open discussion" says Jem Fromant, one of the bookers at the Cafe Du Nord. "The Security Guard does some of the booking, and some of the bartenders do some of the booking as well as the owner." That's what makes all the difference. He also added "We refer to the bands and musicians we book as part of the staff and as someone we're working with so we're all working together to present a night.

The most frustrating part is probably the fact that we can't hire some deserving bands every Friday and Saturday night, because if we have about six Saturday nights in a row that don't make any money we're just about out of business." Compounding the difficulties for many bands and venues is that all this business is on a loose verbal contractual basis, at least at the local level; no contracts are signed, everything is up to people's word. It's enough to make club owners, bookers and the bands themselves dizzy and quite often subject to burnout.

Now, included in all this basic difficulty is the fact that bookers and club owners alike need to be attentive to the changing times in order to stay busy. "Obvious," you say, but it's harder than you might think. Bossa Nova was born in Sao Paulo and Rio de Janeiro, and part of the reason for its evolution was the sky-rise apartment and the need for people to play quieter and quieter music due to cramped living conditions in the big city. Percussion could be played on matchboxes. Hushed tones, dampened melody lines and decrescendos all became a priority.

Resident backlash

With the outcry from some residents of this city and the noise complaints against rock clubs I notice a simultaneous growth of singer-songwriter showcases or very intimate jazz shows, or the art of turntablism for that matter- an art that can be

rehearsed often with headphones- and of rock'n'roll bands becoming more and more adept at stripping down to their bare essentials. People in the business of making music happen every night in a club are affected by these changes and they have to run with them or pick very carefully their moments to take risks.

Also, due to the decreased number of live music clubs, bands can't play out as much. Clubs sometimes book their shows three months in advance, if not more. Bands are unable to play as much as they once could. It's not unreasonable to speculate that artists, who need to continuously express themselves yet can only play out once or twice a month, will pursue other means of expression. In other words- "I've taken up painting 'cause I only get to play with my band every few weeks." And thus the local changes in the cityscape might mean there will be more artists in this city but fewer musicians.

Cafe culture

It is possible that with the increased number of laid-off tech industry folks, combined with the reduced number of local live music clubs, the cafes will fill up more with live music.

Well, people have got to play in front of someone somewhere and "my roommate works at Muddy's and she said we could set up and play on Friday night..." You can't really pull your big amps into the corner cafe, but you can set up a mic and play some of your newest songs on acoustic guitar - and thus another factor shapes the local music. This type of pattern is occurring more and more frequently. Likewise, clubs like the Rite Spot have ensembles almost every night where there used to be a basic piano bar. Thus, the days of piano players- guys that usually carry the music for a night all by themselves in a club- disappear only to emerge somewhere else down the road, perhaps in a subtly different form.

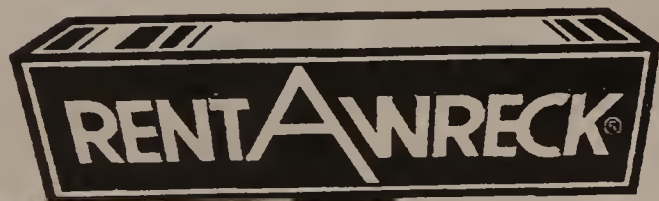
The Tech boom! The tech bust! Computer folk getting laid off left and right. Where will they go and what will they do? They have some money saved that they made during the last two years. They have a place in the city. They made a few friends. They don't want to leave now. They've got some time to lounge around the neighborhood.

They'll be showing up at the clubs, quite possibly looking for something, something, something you might call...HUMAN. Cultural shifts occur all the time and this city is going to feel them too. And if you're a booker, or a club owner, or both, you're going to be paying attention to them, and what you decide (based on your curb-feelers and other various antennae) is going to have a lot to do with YOUR NIGHT AT THE CLUB.

Sonny Smith will be performing March 7- at 8pm with at El Rio 3158 Mission Street. Also on the bill are Rube Waddell and The Buckets.

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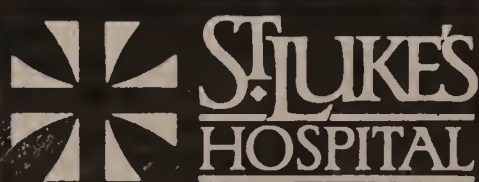


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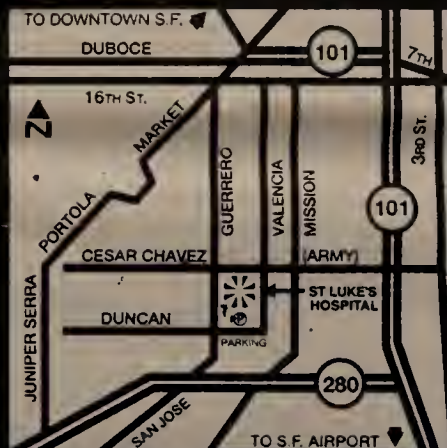


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NEIGHBORHOOD BEAT



Driver arraigned in cyclist death

by Joe Donohoe

Reuben Espinosa, the truck driver who ran over and killed Mission resident and bicyclist Chris Robertson last November, was arraigned on February 6th in a courtroom packed with members of the bicycle community and presided over by Judge Cynthia Ming Lee. After much arbitration, Espinosa was held for a \$2 million bond. Defense attorneys argued for a reduction in the bail but were denied. If convicted of the murder of Robertson, Espinosa, who has received a number of bench warrants in the last ten years, will fall into the third-strike category and receive a sentence of 25 years to life. This, the judge stated, makes him a potential risk to flee the country should he be released before the preliminary hearing.

Espinosa, a native of Newark, ran his 18-wheel moving truck over Robertson when he swerved into the north-bound lane of 4th St. at Channel during a memorial bike ride honoring a former bike messenger who had been killed a month before. Robertson was pronounced D.O.A. at S.F. General Hospital. The incident at 4th and Channel was described by most witnesses as "road rage." Espinosa apparently was angry with the large number of bicyclists slowing him down and threw a wood block at one of their number from the cab of his truck before the fatal incident.

Fred Gardner, a spokesperson for the District Attorney's Office, indicated that they had so far been slow in their investigation for a number of reasons: the DA's Night Investigations Department had been covering the case instead of Hit and Run or Homicide, which was unusual; tests had to be conducted, and the truck had to be brought back to the location to do reenactments. Gardner confirmed a rumor that D.A. Terence Hallinan was considering prosecuting the case if it comes to trial but also said that he had not committed himself yet. The preliminary hearing is scheduled for March 6th.

Mike wants art

Artwork about housing issues—affordability, community and family, homelessness, gentrification, alternative shelters—will be considered for an upcoming exhibition at Saginaw Valley State University in Michigan. Email former Mission resident Mike Mosher at mosher@svsu.edu or send photos of proposed works to him c/o SVSU Art Department, 7400 Bay Road, University Center, MI 48710. Slides will be returned if accompanied by an SASE

The conference is the bomb

By Jory Thomas

On Sunday, March 25th, the Bay Area Anarchist Conference will be held at the Mission Cultural Center, 2868 Mission Street near 24th Street. This will be the first large San Francisco gathering of anarchist theorists since the Mission District hosted the 1989

Anarchist Conference at Horace Mann Middle School. The conference is one-day event following the Saturday (March 24th) annual Free Anarchist Book Fair to be held in the county fair building in Golden Gate Park at Lincoln and 9th Avenue.

The Sunday Anarchist Conference is from 10 - 5 p.m. Workshops occur on the hour. Featured speakers from across the country include: Anti-Civilization Theorist John Zerzan, Individualist Joe Peacock, Social Ecologist Cindy Milstein, and Insurrectionist-Anarchist Wolfi Landstreicher (previously known as Feral Faun). There will be workshops on the fight against intellectual property, how to form a study group, interpreting Heidegger's theory of technology, technology and domination, feminist anarchism, anarchists in the fight against globalization, and mutual aid.

There will also be two panel discussions. The first one, at 11 a.m., poses the question, "What is Social Revolution and how do we get there?" The second panel, at 3 p.m. with members of active anarchist collectives, focuses on how to put theory into practice. Admission is \$5-10 and the general public is invited. Mediated experience and lowbrow relaxation will follow this cerebral event. Anarchist Film and Video Night will be held at Artists' Television Access, 992 Valencia Street, at 7 p.m. Admission is \$7.

For information on the Conference go to www.bay-anarchist.org or (510) 239-2239 ext2662

Special college program for working adults

By Pat Cull

While examining the educational needs of the community, the City College Mission Campus staff realized that the group that was not taking advantage of access to post-secondary education was single-parent heads of household, primarily women. To attract this population and meet their need, the Working Adult Degree Program (WADP) was designed. At present, the program has close to 100 students and has been in existence for 2 years. The secret to the success of the program is that there is high support, excellent advising, and clear and consistent communication with the students.

The WADP consists of credit classes leading to an Associate of Arts degree. It is a structured program with courses chosen to help a student to get a degree in the shortest possible time. Classes are offered at hours convenient for working people. If a student takes 3 courses during the regular semesters and 1 course in the summer, it takes approximately 3 years to get an A.A. degree. At a cost of \$11 per credit unit, this general education A.A. program enables students to transfer to a 4-year university to complete a Bachelor of Arts degree.

The educational gains made by our program participants are many, including mastery of English language writing and development of skills that allow upward mobility in the workplace. To find out



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Starbucks to award \$400,000 to Bay Area groups

Starbucks Coffee Company will be awarding grants of \$100,000 to four Bay area organizations as part of the new Bay Area Grants for Giving Program that began March 1. One grant of \$100,000 will be given in the South Bay, East Bay, North Bay and San Francisco, as well as an additional four grants of \$5,000 each. Preference will be given to groups with projects in the areas of arts and culture, literacy, AIDS, environment and youth but other Bay Area concerns may be given consideration. Potential awardees will be required to submit a Letter of Intent that outlines the organization and its project plan, which should include service innovation, creativity and collaborations. The Letter of Intent must also specify the desired and measurable outcomes of the proposed program, project or service.

The program will be promoted throughout the month of March on Channel KYVU until the application deadline on March 26. Eligibility requirements can be obtained at any Bay Area Starbucks location, or by calling 1-866-535-GIVE. Twenty finalists will be selected in April and the selected organizations will be announced on a half-hour television show broadcast July 23 on Channel 2.

City provides \$1,000,000 to retain arts groups

In October the City's Grants for the Arts Program created a Special Arts Capital Expenditures Initiative to help arts organizations maximize the use of their existing spaces. This is the first city money used to address the soaring rents for arts facilities. Four organizations received cash grants for planning and carrying out physical improvements that will create more space and twenty others will receive technical assistance grants to deal with issues of relocation and planning.

The first four grants will go to:

The Exit Theater- \$108,500 to build a new 65-seat building on Taylor Street which will be used by 20 small performing companies every year.

The Fort Mason Center - \$100,000 to develop plans for a studio rehearsal and performance space for dance and other disciplines as part of Cowell Theater.

Thick Description - \$40,000 to complete work on a performance space in the Goodman II building on Potrero Hill. This will include a sprung floor for dance, bathrooms and soundproofing.

SF Camerawork with New Langton Arts - \$40,000 to relocate Camerawork to New Langton's gallery.

One of the technical assistance grants will go The Marsh, located in the Mission, to plan for more performance space in the building they own at 1062 Valencia Street.

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There's a crisis in senior home care

By Mya Shone

Seniors and people with disabilities in our community risk life-threatening injury because no provision has been made for essential home care after a stay in the hospital. They are often unable to dress themselves, feed themselves, use toilets, bathe or tend to other basic personal needs. They cannot shop for food or obtain their medical prescriptions. They fall and no one is there to help them.

Ruth Miller, an 85 year-old pensioner who lives alone, is one such senior. Ruth was released from the hospital following bypass surgery even though she was still too frail and incapacitated to care for herself. Soon after returning home Ruth fainted in the elevator of her apartment building, was rushed back to the hospital, and then kept there under expensive hospital care for another eight weeks. "I was very worried about going home and managing on my own," Ruth reported. "I needed home care."

Federal regulations stipulate that hospitals must prepare a plan for "those patients who are likely to suffer adverse consequences upon discharge," and for hospitals to arrange "initial implementation." Many people fall through the cracks; others, like Ruth, are confronted with a discharge plan vastly inadequate to meet their needs. "I was too weak to get out of bed," Ruth remarked. "I couldn't get a fork to my mouth to eat on my own, let alone shop and cook. Yet the only arrangement the hospital social worker made was for an aide to come bathe me twice a week."

Ruth was determined to get assistance. The small pension she receives puts her above the level of public support for home care, and she did not know how to find private-pay home care provider she could afford. Fortunately, Ruth has some savings and lives in supportive housing where the social worker contacted someone who could care for her four hours a day.

Ruth would not have been able to recover had it not been for home care assistance. Today, she is up and about and active in many community organizations including the Healthcare Action Team. The Healthcare Action Team is a coalition of social service agencies, consumer advocacy organizations and labor, which brings together activist seniors and people with disabilities. HAT decided to do something about the trauma and peril confronting seniors and people with disabilities when they are discharged from hospitals without arrangements for home care. Over the past two years, HAT has transformed what previously had been the individual's problem into an issue of public concern.

It has been working with the San Francisco Board of Supervisors to establish a task force which brings together public and private hospitals, city agencies, community service providers and labor and consumers to address this multifaceted issue. The goal is to develop community standards for discharge planning, more and improved access to home care services and supportive housing, to guarantee that each patient will have an advocate to ensure that they receive quality care, and, significantly, to provide some form of accountability to seniors and people with disabilities.

During the course of the campaign to improve discharge planning and generate more home care services, HAT found that

almost everyone had a comparable story to tell about the difficulties they encountered personally, or which they experienced on behalf of friends or family after an operation or illness necessitated a stay in the hospital. HAT is determined to end this situation and would like to hear from you. Contact Meg Cooch at Planning for Elders in the Central City (415 703 0188) to tell us your story and/or to get involved in the Healthcare Action Team. You can make a difference.

Letters to the Editor

money to spend on the remaining students. The schools could afford to have smaller classes.

Also, if the brighter students went to private schools, the public school teachers would not have to fear being corrected in class by students more knowledgeable than they are.

James Keefer

"Stench" stinks

Editor:

Hank Hyena's "Civic Stench" attacks the city policy of banning fruiting cherry trees. It will be a cold day in Hell before you get a cherry tree to fruit in San Francisco and if Mr. Hyena actually saw one in Davis I can only guess he was witness to a subtly encoded apparition of the Madonna, with ripe cherries symbolizing her inviolate virginity. To fruit cherry trees you need a cold snap (meaning the temperatures have to drop below freezing). That's why our cherry trees come from the Northwest. If you don't believe me, ask Library Lady.

Your paper has gotten kind of "funny" lately. Is it on purpose?

Sincerely, A. Lupus

Our paper has always been funny. Perhaps you're sense of humor is becoming more refined.

Editor

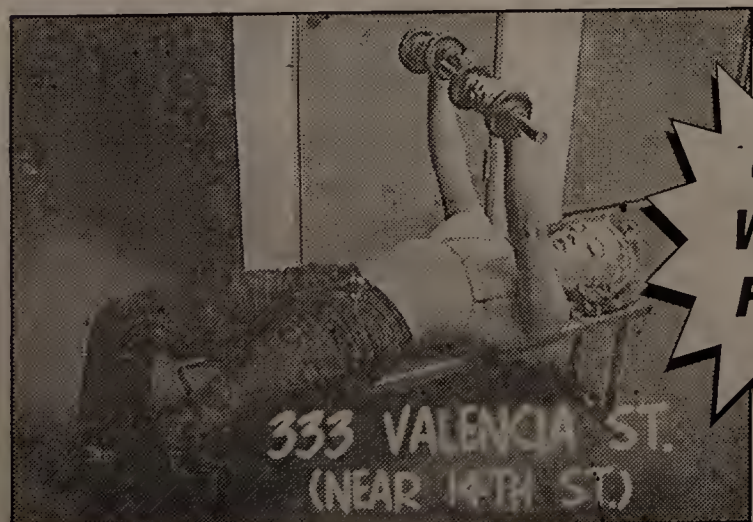


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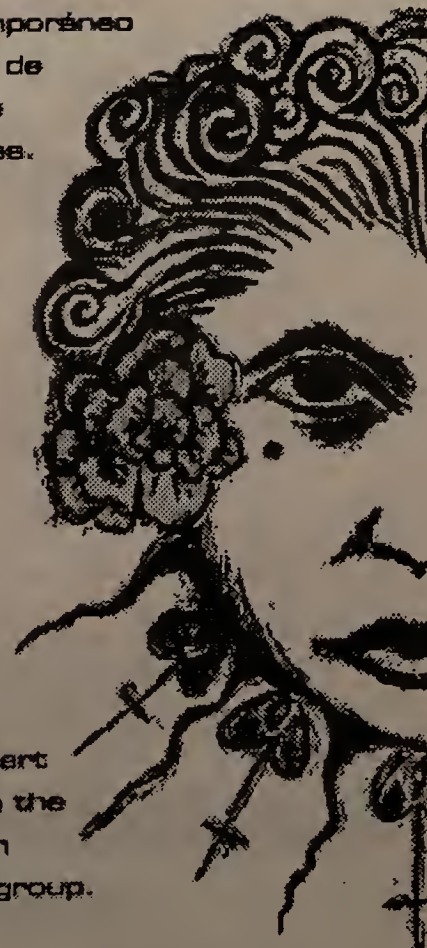
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Health Matters



Richard Pitt

The Cost of Travel

In the last few months, there has been a series of articles on the possible dangers of long distance air travel, especially for those in coach class. The health danger is in the formation of blood clots due to cramped seating and inactivity. These clots can form in the leg and then get dislodged and travel to the lungs, causing a pulmonary embolism.

A study recently carried out in England stated that at least one long-haul passenger dies from a blood clot within minutes of landing at Heathrow Airport in London every month. However, according to one article in an English national newspaper, that figure could be only the tip of the iceberg. Doctors who carried out the study believe that more than 2,000 people die from Deep Vein Thrombosis (DVT) each year in Britain.

A doctor who is spokesperson for the British Travel Health Association said the travelers who are most at risk are over 40, have a previous history of embolism, are unusually tall or short, suffer from cancer or heart failure, are pregnant, have recently undergone surgery or are obese. Those who also undertake regular long distance travel would naturally be more at risk.

However, until very recently there have been no records kept of the incidence of DVT and its possible relation to air travel. Another English newspaper, *The Sunday Observer*, stated that they have been speaking about this for years and that British Airways has done nothing to investigate. Although there have been articles in American newspapers about this issue, it has been much more widely covered in English newspapers in the last few months.

There has been a growing controversy over the cramped quarters of economy travel for quite some time, but the possible link to DVT may lead to a change in air travel seating arrangements.

However, it is recommended that people on long distance air journeys should move from their seats every hour and regularly flex their legs. Doctors also recommend people take an aspirin before a flight and wear tight stockings.

If you have concerns about this and know that you will undertake long distance air travel, it may be advisable to visit your doctor and ask his or her advice.

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On Thursday nights dj Goldmyne and English Steve spin vintage soul and R&B 45's from 10 to 2. (Cover \$3). Other evenings have featured dj stylings from Vinnie Esparza and Soulsalaam as well as projected art and ambient performance.

This is a place worth checking out.

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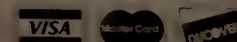
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GN

Zero hour at the pizzeria

by vmiller

It's a quarter to two a.m. and the 16th Street gin joints are expelling their adrenaline-charged and marginally coherent hungering masses. Wave after wave of them are converging on Cable Car Pizza, located near 16th and Valencia, for one more bit of sensual indulgence. After two Cable Car is, for some, the last outpost of fortification and disinebriation before the journey home or, should fortune have smiled on them, the journey to somebody else's home. Others fleeing undesirable couplings in the clubs have accepted the folk wisdom that good pizza is better than bad sex; they have made their way here to end the evening's frolic with something topped with pepperoni rather than someone riddled with neurosis.

And they are all wired to the max, in supreme gonzo overdrive from whatever hyper-vibe their respective bar scenes have pumped them full of. As this pulsating heap of twenty to thirty-something humanity funnels itself into the small confines of the pizzeria, it's a wonder their frenetic energy does not drive them through the counter and into the kitchen beyond to tear the steaming hot pizza from the ovens like a lion pride devouring a wildebeest. Perhaps the overwhelming hard rock blare of the Bone 107.7 that fills the tiny eatery with the throbbing beat of The Rolling Stones, Aerosmith and Billy Idol exerts a counterforce, keeping things in a kind of dynamic tension that allows the course of normal commerce to proceed. And proceed it does! Despite the pouring rain on this particular evening, which management informs us has made for a slow



A cast of hundreds

night, nearly one hundred pizza-driven hipsters and hipettes pass through CC portals between 1:30 and 2 a.m., their fast food fixes all properly fixed by a half dozen CC employees, each one working like the proverbial demon.

In the social ecology of late night San Francisco, Cable Car Pizza serves the essential function of decompression chamber and culinary detox center. It's best for all concerned, living things in the bay area, that at closing time everybody leaving the clubs is not on the road at once, filled with bumper-car euphoria and a demonstrable blood alcohol level. Better to let the mind unfog, the gears crank down and the mellow motorists hit the highways in increments rather than tsunamis. In a more modest capacity than that of bike lanes and

speed bumps, pizza here fills a role as a traffic calmer. For those of us who live nearby there's also the benefit of fewer souls making noise (as well as other things) on the streets in the wee hours and we don't have to rise as frequently to throw the nearest available object at them.

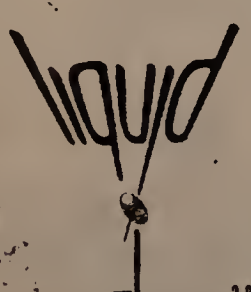
At ground zero the calming aspect of the scene is certainly well hidden. The late night beggars, a breed apart from their laid back if-you-can-please daytime counterparts, are a hardcore and tenacious lot who know how to work a room. In line arguments erupt, air-guitaring to Foreigner breaks out and there are those that can be seen to wrestle fiercely for equilibrium among the jostling and bouncy hiphopery. At the few tables available there's lots of passionate intensity, intensity from

passion unrequited, antic tomfoolery and the ubiquitous gimme-the-damn-keys-I-can-drive discussion.

By quarter to three the crowd gradually thins out: Saturday night, now three hours gone, finally admits to being Sunday morning. Even the Bone unhardens the rock with a taste of Phil Collins. The pizza ovens break out of warp and go to impulse power. Sadly, there are no "I survived after-hours at Cable Car Pizza" T-shirts to commemorate the evening.

When Cable Car reopens in its sunlight guise as a mild mannered Italian restaurant it will give no indication, other than considerable wear and tear on the tables and chairs, of the previous night's raucousness, but there's always another zero-hour on the clock.

Photo by daresay.com



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Emmy's gets the Emmy for best new neighborhood hangout

By Jane Dixon

They've named it Emmy's Spaghetti Shack in order to avoid pretentiousness. They seemed at first a little concerned that it wasn't easy to locate. They have an unusual schedule. Well, they didn't need to worry about a thing. The food is good enough to be moved into an upscale place and cost three times as much.

The location and signage is totally easy to spot. The schedule is wonderful and a bit unusual for The Mission or anyplace in San Francisco: Emmy's is closed on Wednesdays and open late or later for dining, drinking or hanging out. (See footnote for specifics.) And it feels more like you're visiting at Emmy's; it's that unpretentious.

Emmy herself is there to greet you; she's a delightful and a surprisingly seasoned foodie for one so young. Flying Saucer and Ti Couz are on her resume. She's having a good time doing what she does and it shows. The "they" is Emmy and her life partner, Jay Foster.

The place is small; not especially loud and very friendly. When we were there, strawberries from last night's daiquiris were on the bar, apparently for the taking. There are lots of real live plants, hand-made (by Emmy) candleholders, and there's a mildly Latin feel with terra cotta tiled floors and El Toro piñatas on the wall. It's lightly decorated (nice, clean, and uncluttered) and if it's the spaghetti that draws you, you won't be disappointed.

Meatballs pass the Bruce test

My dinner companion Bruce, who's from Philadelphia, considers himself a *connoisseur* of meatballs. All Italian meatballs are compared to his Grandmother's secret recipe. Well, Emmy did just fine with Bruce in the meatballs department, as well as with the spaghetti and marinara sauce beneath them. We both agree meatballs should be soft and more simmered than sautéed or fried. The meatballs at Emmy's are like that.

We started by sharing a wonderful green salad and a flatbread with so many goodies on top (veggies, cheese, and anchovies) the crust could barely hold it all. There was also warm Italian bread with an olive oil and balsamic vinegar dip. Good quality on the bread, the oil and the vinegar.

My entrée choice was another pasta dish: papparadelle with fennel, raisins and vodka. Papparadelle is a broad ribbon of pasta, cooked at Emmy's to silken perfection. The fennel provided a bit of bite; the raisins were a wonderful accent for those of us who enjoy sweet and savory together, and the vodka was pretty much undetectable to the palette. Vodka hardly has any taste anyway, right?

But it takes either fat or alcohol to bind and deliver the flavors, so although the dish was silken and creamy I think there wasn't a high butterfat content. I don't go to restaurants to diet, however. Surprisingly enough, after giving the hand-printed menu a second reading it became clear that vegetarians will have lots of choices; there's a vegan soup and several salad choices for even the strictest vegetarians. Uhh, I guess that should be vegans. Omnivores both, Bruce and I wanted to try the braised lamb shank with roasted carrots, but we couldn't resist a pasta dish. Next time.

Commodious portions

The serving size at Emmy's is commodious, but not appetite-depressing like at so many restaurants that seem to think quantity counts more than quality. I must admit I took some of the pasta home; I'd had more of the flatbread appetizer, and although we were sharing, it was a lot of food for this born-to-buffet diner.

There are homemade desserts, pies, cakes, and Mitchell's ice cream. You could probably ask for a dish of the strawberries for dessert—it's that kind of place. And have you ever splashed balsamic vinegar on sweet ripe strawberries? Do it. Emmy, are you listening?

There are Italian wines, beer and mixed drinks available, plus nice stuff



Emmy's Spaghetti Shack, you can't miss it

Photo by v e miller

like lemonade and cider. Sitting at the bar at Emmy's, sampling the small plates or a meatball sandwich, could be a great spot from which to watch the world go by. If you work late, I can't think of a better place in The Mission to finish your evening.

I've possibly saved the best piece of information for last: there is nothing over ten dollars at Emmy's Spaghetti Shack. No kidding. This is a real

find in a stretch of Mission Street that's becoming a really neat buffet of great restaurants.

Emmy's is located at 18 Virginia Street at Mission and is wheelchair-accessible. Reservations are not required (yet) and credit cards are not accepted. The hours are Sunday, Monday, Tuesday 6pm-midnight and Thursday, Friday, Saturday 6pm-2am. Bingo every Monday night. Phone 415.206.2086.

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Library Lady



Mission Branch

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Graduation is coming and I don't know what to do with my life. Can the library help?

Career-less and Confused

Dear Career-less and Confused:

Life decisions are never easy so do not pressure yourself into thinking that your decision will limit your future. Books for people changing careers address that issue but since you are just starting out, visit your guidance counselor at school. Tell your parents to borrow *Helping Your Child Choose a Career* by Luther B. Otto so they can help too. Let's see how the Mission Library's Career Section can help you.

The Career Discovery Encyclopedia, Encyclopedia of Careers and Vocational Guidance and Occupational Outlook Handbook have general information on job titles and careers. They list the duties, salary, education, job outlook, and other important information for each entry.

Job outlook is the primary factor in the following sources:

America's Fastest Growing Jobs

The Best Jobs For The 21st Century by Ronald L. Krannich

Cool Careers For Dummies by Marty Nemko

50 Cutting-Edge Jobs

The following sources focus on factors identifying the job seeker:

Job Search: Handbook For People With Disabilities by Daniel J. Ryan

Pathways To Career Success For Women: A Resource Guide To Colleges, Financial Aid, And Work

Best Careers For Bilingual Latinos: Market Your Fluency In Spanish To Get Ahead On The Job by Graciela Kenig

On the other hand, the following sources focus on specific job areas:

From High School To Work: 150 Great Tech Prep Careers

America's Top Medical, Education & Human Services Jobs: Detailed Information On 73 Major Jobs With Excellent Pay And Advancement by J. Michael Farr

The Insider Guide To Jobs On Capitol Hill

Great Jobs For Liberal Arts Majors by Blythe Camenson

The Guide To Silicon Valley Careers

The career section also has a few series that include individual books devoted to a specific field. The VGM Opportunities Series has books on welding, culinary, and overseas careers. The *Careers Without College* Series has books on cars, kids, and health care careers. The *Career Starter Series* has books on cosmetology, real estate, and firefighter careers.

There are also individual books devoted to specific fields such as *Elizabeth Stewart's Careers As An Electrician* and *Gerald F. Brommer's Careers In Art*.

Getting experience in a field can help determine whether you want to pursue it as a career. The Volunteer Center of San Francisco (is listed on the library's Internet page. *Ferguson's Guide To Apprenticeship Programs* is in our Career Section.

Best of luck to you in making your career choice. If you choose to get a full-time, part-time, or temporary job now, use the resume, interview, and other job-related books in the Career Section. If you choose to continue your education, use our Education Section that has school information, funding sources, and testing aids.

Happy Reading, The Library Lady

You can send a question directly to Library Lady, c/o The New Mission News, 3288 21st Street #202 Street, San Francisco, CA 941110, or feel free to email her at Librarylady@sfpl.lib.ca.us

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March Events:

3/1 Doug Dowd
Economics Course

3/7 Ken Light &
Kerry Tremaine
Witness in Our Time

3/14 Andrea Jeltanovic
Escenario de Guerra

3/15 Anton Anatole,
Milton Fisk &
Nancy Holmstrom
Not For Sale: In Defense of Public Goods

3/23 Katha Pollitt
Subject to Debate



Our Indie Press of the Month is Cinco Puntos

Join them in celebrating the inauguration of César Chávez Day on March 31st with bilingual readings by Luis Alberto Urrea and Bobby Byrd, refreshments, and a slide show!

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The Mission circa 1990

Behold! The Virgin Mary and Felix the Cat , wriggling piles of gelatinous tentacles and bored girl with dildo, ice cream babies screaming, novelty balloons and boomboxes blasting, above latest fashions in cheapest materials a faded sign 'Grand Opening' , Foxy Lady (costume jewelry and lingerie), Giant Value (everything inside 99¢ only), Sun Fat Seafood, Yip Wang Trading Company, little white shoulder bag of seventeen year-old prostitute, 25¢ video movie arcade, Hunt's 25 hour donut, grease on the windows obscuring crimes in progress, Yangtse Meat and Fish under the counter prescriptions; ouija board planchette from the New Mission Theater's 'R' feature 'Witchboard' flying around decapitating, geysers of blood, cheering ads for Budweiser and skin lightener, twenty four-year-olds holding hands cross the street chanting, the bucket lady selling what the flower shop's discarded, Eagle Loan Co. and glamour photography, non-fare-paying customers boarding by the #14 Mission's back door, junky couple screaming, dentistry, income tax and notary offices, World of Pants, Red Dragon Liquor, immigration services, \$60 million Lotto jackpot - That's It ! The Center of The Mile - poker chips, joker puppet, frying pans, CD's, sunglasses, Mickey Mouse watches, teddy bears and wedding cake decorations' hybrid iconography selling from a blanket, shadows razor the day into veils for the moon, a rose, a mango, crack, heroin, a 'date' with a prostitute, mountain bike, colored water, car stereo, all breathing. Krishna, Raddha and Union - the cheapest hotels. Check cashing. Walgreens.

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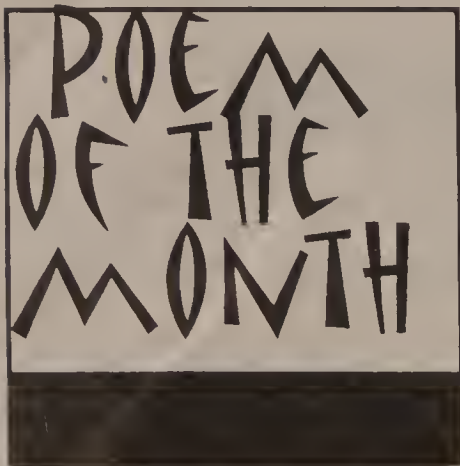
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There's No Santos On My Altar

By Alejandro Murguia

Sometimes I wonder Ché
If you ever stepped down from the altar
If you ever got tired of being the pure one el hobre nuevo

I wonder if you ever thought of just being Ché again
The one with a girlfriend who abandoned you
When you rode the Norton 500 across the Andes like a crazy beat

Whatever happened to that frustrated poet who
Instead became a revolutionary who wished he'd become a poet
And at risk of sounding ridiculous-was a poet

Did you ever again wish for a tango by Piazzola
On that faded light of Buenos Aires at five p.m.
When drunken love songs fill the hillside barrios

Or was it all stategy, planning, theories of liberation
The politics of rhetoric
A mouthful even for a poet

Yet your diary in Bolivia is stained with mud and shit
But it is also stained with hope

You made your share of mistakes
You forgot god damn it the necessity to tango
You failed to read the Garden of Forking Paths
You were right about love and revolution and wrong
About most everything else – in other words you were human

So tonight another anniversary of your death
I'm sure somewhere someplace in Cuba Angola Vietnam Chiapas
A hungry bastard with nothing but hope in his gut
Will light a candle at your portrait
-Naturally the one with a star on your beret-
Your eyes staring with nostalgia at the future

But Ché I have no santos on my altar
No idols no gods no goddesses
Just flowers and hummingbird feathers

So instead of a candle I'll play you a tango
One that starts with a ráfaga of bandoneon like a roar
From a motorcycle and with my canteen

They survived the Southern Front back in Nicaragua in 1979
I'll tip you a toast hombre a hombre-Amor,vino y revolución
Ché compañero presente!

No Hay Santos En Mi Altar

By Alejandro Murguia

A veces me pregunto Ché
Si nunca descendiste del altar
Si nunca te cansaste de ser el hombre puro the new man

Me pregunto si alguna vez pensaste en ser el mero Ché
El que tenía una novia que te abandonó
Cuando cruzaste los Andes con ritmo enloquecido en la Norton 500

Qué paso con ese poeta frustrado que
Se convirtió en revolucionario con ansias de haber sido poeta
Y que al riesgo de ser ridículo era poeta

Deseaste acaso volver a escuchar un tango de Piazzola
O esa luz pálida del atardecer en Buenos Aires a las 5 p.m.
Cuando los barrios in las colinas se llenan de canciones ebrias de amor

O quizás todo fue estategia, planes, teorías de liberación
La politica de la retórica
Un bocado que llena hasta las agallas aún del poeta

Sin embargo tu diario en Bolivia esta manchado con fango y mierda
Pero también está manchado con esperanza

Cometiste tu cupo de errores
Y olvidaste maldita sea lo mucho que hacen falta los tangos

Nunca leíste El Jardin de Senderos que Bifurcan
Tenías razón sobre el amor y la revolución y te equivocaste
De casi todo lo demás – en otras palabras fuiste humano

Así que esta noche otro aniversario de tu muerte
Estoy seguro que en Cuba Angola Vietnam Chiapas
Algún hambriento jodido con solo esperanza en su panza

Ensendará una vela ante tu retrato
- Seguramente la que tiene una estrella prendida en tu boina –
Tu ojos mirando con nostalgia hacia el futuro

Pero Ché yo no tengo santos en mi altar
Ni ídolos ni dioses ni diosas
Solamente flores y plumas de colibrí

Así que en vez de prender una vela te tocaré un tango
Que empieza con ráfaga de bandoneón como rugidos
De motocicleta y con mi cantimplora

Que sobrevivió el Frente Sur de Nicaragua en 1979
Te ofreceré un brindis de hombre a hombre - Amor vino y revolucion
Ché compañero presente!

Alejandro Murguia will be reading his poetry at Javalencia
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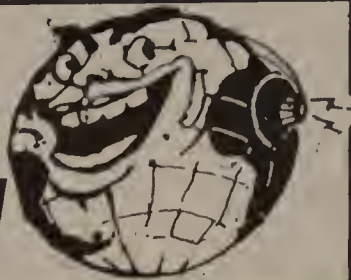
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Round World Music Review



Robert Leaver

Funky Addis Ababa

Despite modern images of famine and civil war Ethiopia is a country that has a strong mythic allure. Coptic Christians and Ethiopian Jews challenge the traditional notion of the "Holy Land" and images of the former emperor, Haile Salassie, are still disseminated far and wide via the Rastafarian religion, a uniquely Jamaican hybrid of Christianity and Afro-Centrism, and its musical manifestation, reggae. The regal legacy dates back to a dynasty that traces its origin to King Solomon and Queen Sheba.

Located near the horn of Africa, Ethiopia borders both the Arabic cultures of North Africa and the Middle East and sub-Saharan Africa, or "black Africa". Skeletal remains found there date back 4 million years, supporting the Afro-Centric claim to the cradle of humanity. Ethiopia's strategic location led to occupation by the Italians during World War II (most of whom were apparently more interested in women than war) and the Cuban military presence in the '80s.

Emperor Haile Salassie contributed to Africa's political development in the '60s, helping found the Non-Aligned Movement and the Organization of African Unity, which established its headquarters in the capital city of Addis Ababa. Subsequently, he lost his total control over Ethiopian culture as the outside world, and most notably, the youth revolution of the late '60s, took hold.

As Addis Ababa became a more cosmopolitan city the music scene and night-clubs were increasingly influenced by European and American music. By 1969 it was obvious that a "soul invasion" had taken place- boubous, bell-bottom trousers, and Afros were the rage. Rock, soul, and funk became part of the musical landscape, along with belly-dance music, and the traditional music played lutes and flutes became passé. The music scene exploded as local bands created an exotic blend of dance music exploring the African Diaspora.

As part of a ten volume series of CD's

documenting the music of Ethiopia, Ethiopiques Vol. 8, *Swinging Addis* is a stunning collection, documenting the soul influence in Ethiopia from 1969-74. One can hear echoes of James Brown and the Fabulous Flames, Booker T & the MGs, and Jimi Hendrix as enthusiastic singers gyrate in their local dialects. Trap drums lay down a solid backbeat, cool organ chords float in, horns blare, and wah-wah pedals combine with distortion in hypnotic, acid guitar riffs.

Culled from the archives of Amha records, whose youthful founder fostered helped spark this musical revolution, artists include some of Ethiopia's most famous singers such as Mahmoud Ahmed and Alemayehu Eshete. This expansive, cosmopolitan, and undeniably hip music essential died with the military coup d'etat in '74 and the subsequent Marxist regime, but the musical gems remain like petrified Nubian soul.

On the Cuban musical front a seemingly new group has appeared called Charanga Forever. This group is essentially David Calzado & Charanga Habanera minus David Calzado. As Charanga Habanera they were one of the most popular and controversial bands in Cuba in the '90s. Spearheading the vanguard of the new Cuban Salsa, Timba, they brought the funky, anarchic attitude of P-Funk into an expanded Salsa format.

Under this new incarnation they continue to make solid dance music, even if some of the catch phrases sound a bit dated now. The CD title boldly proclaims, *La Charanga Soy Yo*. Also, Cuba's piano God, Chucho Valdes, has a new CD release, *Solo, Live in New York*, on Blue Note Records; this new release showcases his amazing improvisational ability, awesome agility, and his amazingly percussive approach to the ivories.

Coming to the Elbo Room, Thursdays in March. Salsa with Los Compas, March 1, Fito Reinoso & Ritmo y Armonia March 8, and Mazacote March 15. Also, Charazon, Azabache, Jesus Diaz y Su QBA, and Candela- coming soon. For calendar information call 255-8411. DJ BabaLoup, para bailar y gozar. 10 P.M.

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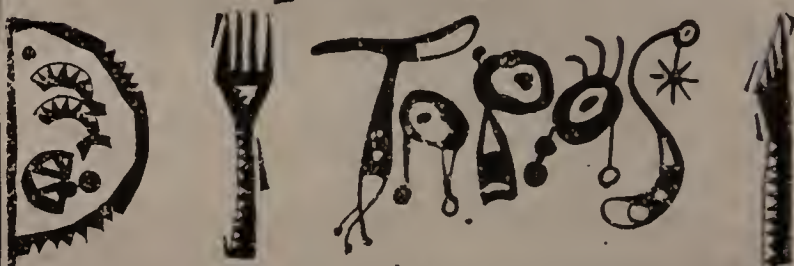
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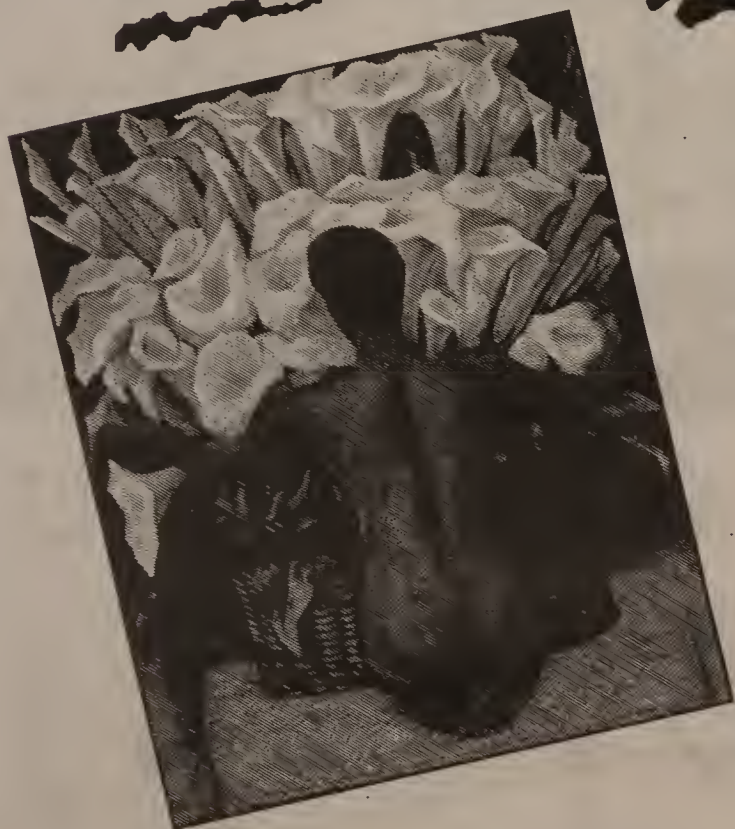
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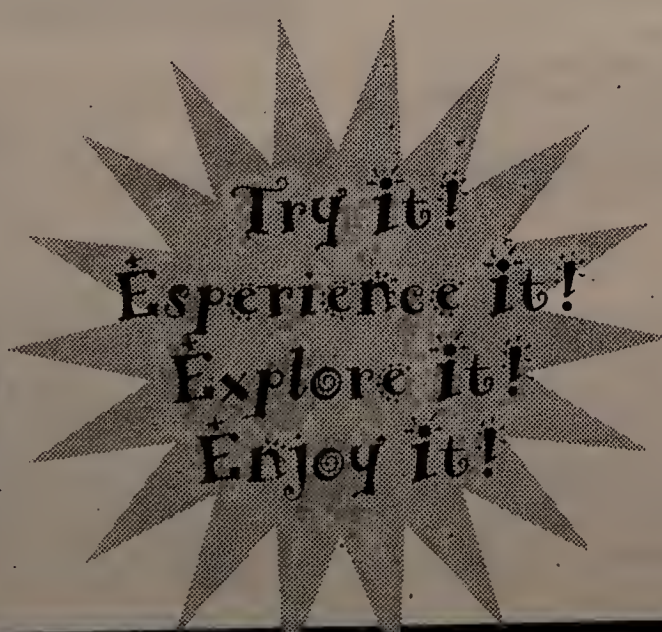


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